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THE
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BY J. MADISON WATSON



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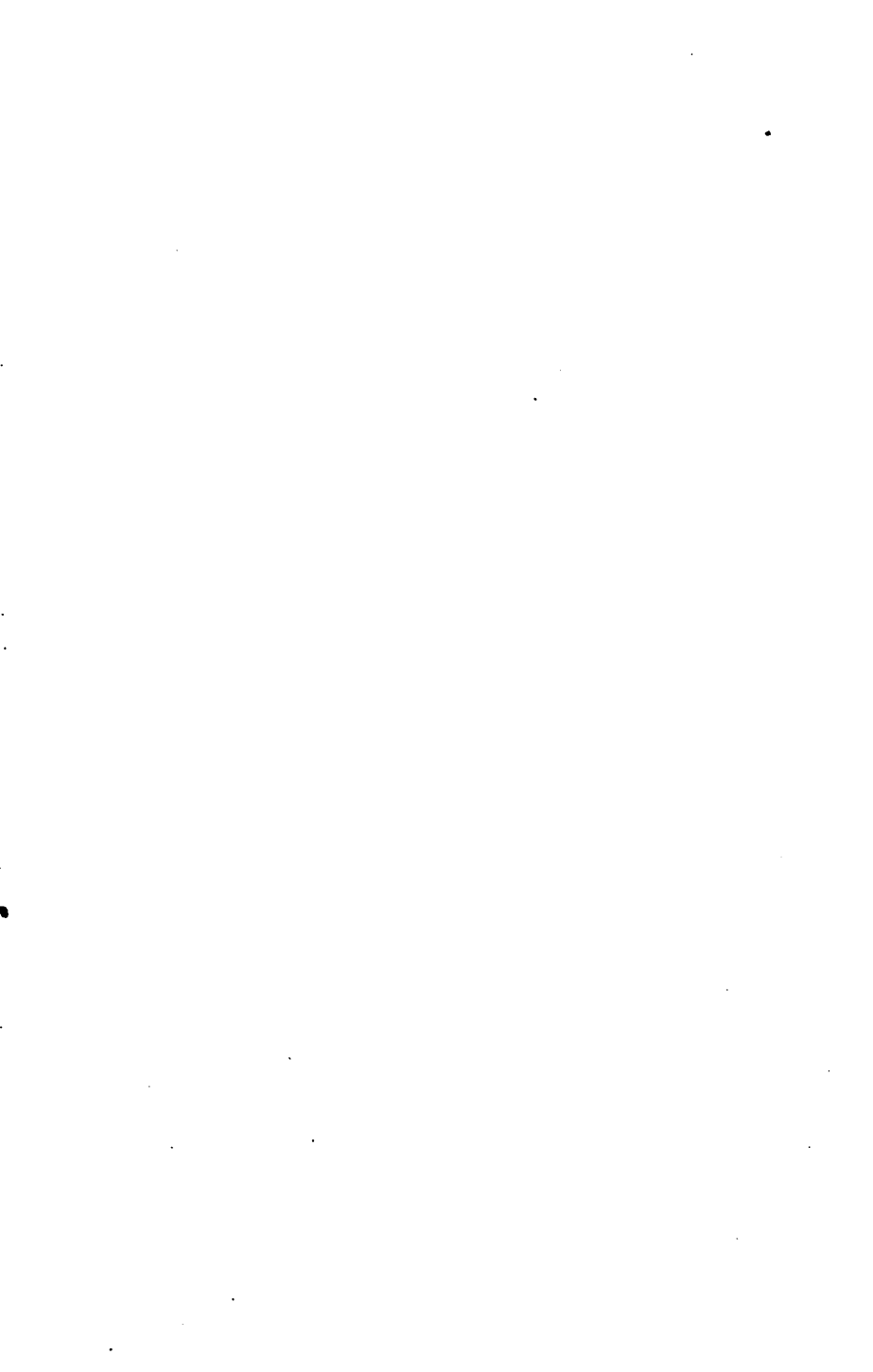
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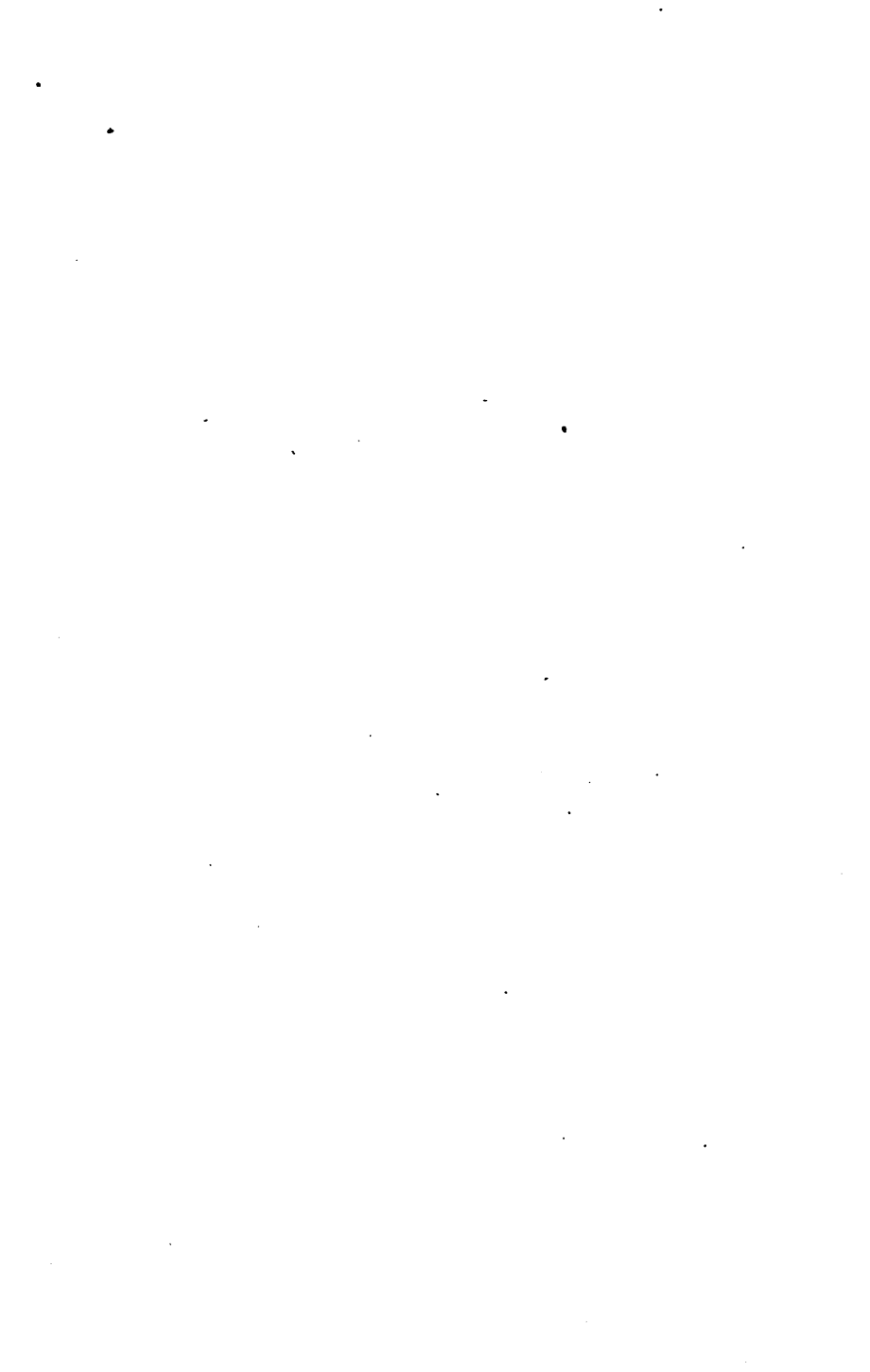
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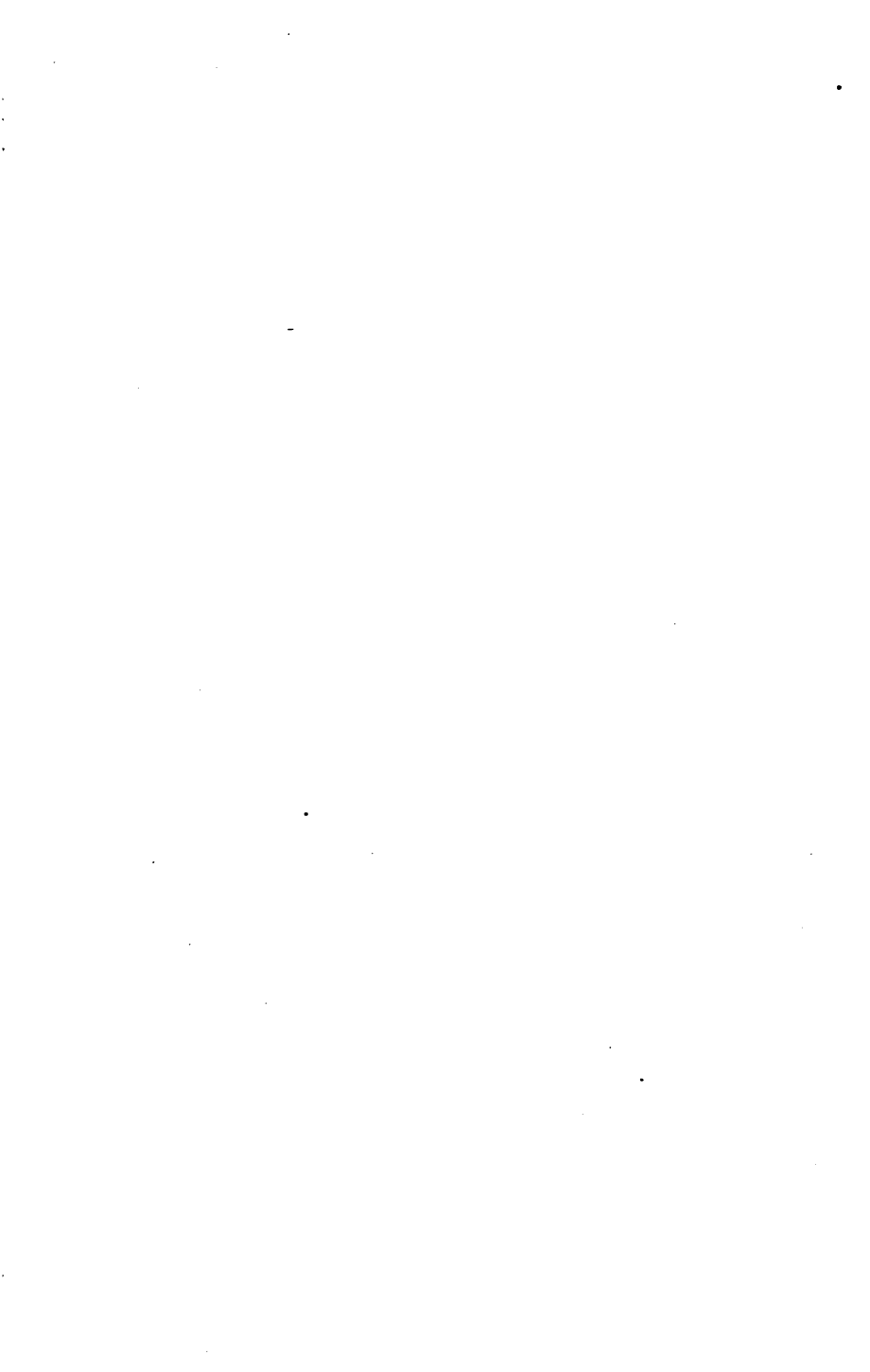


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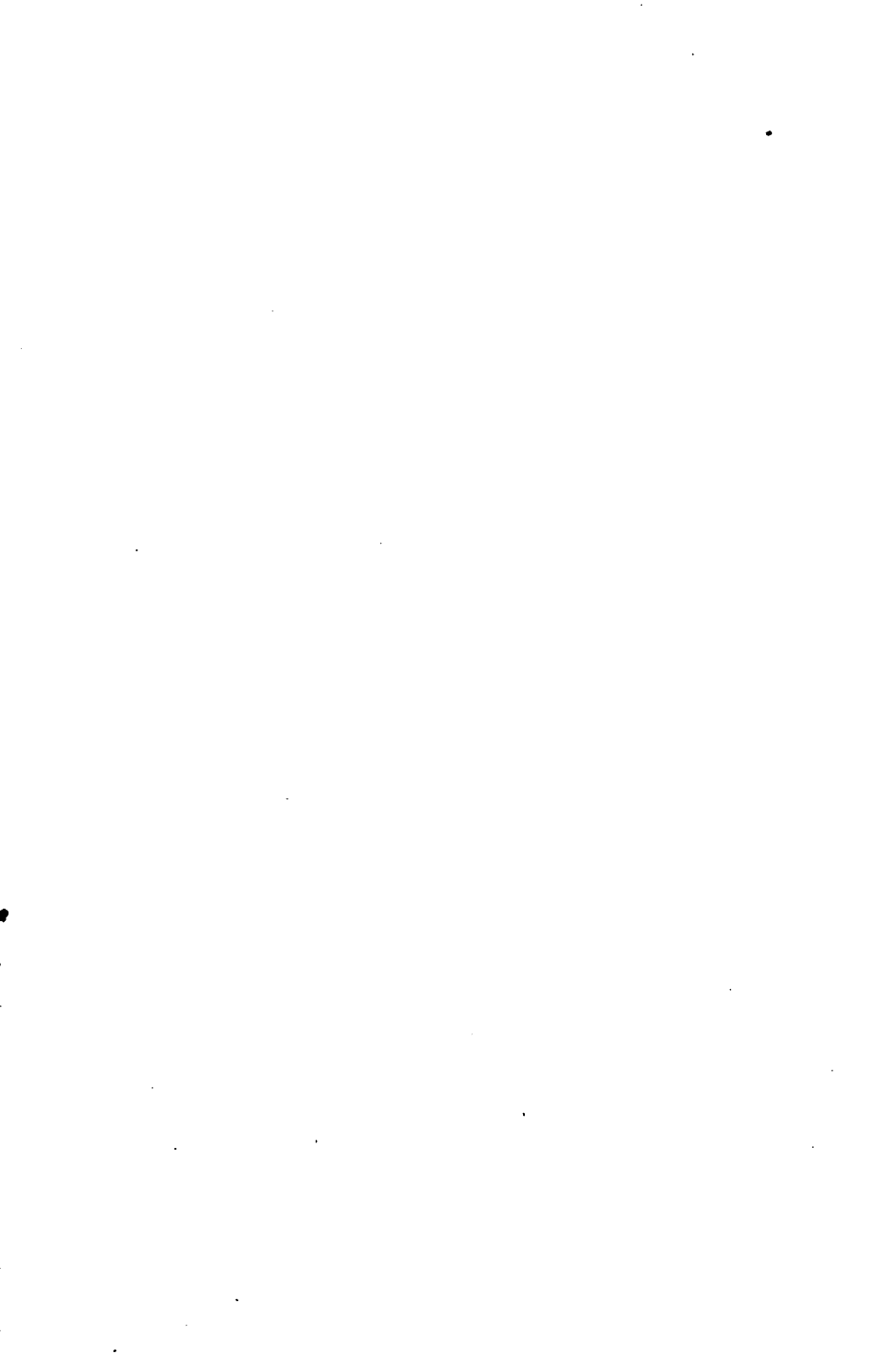
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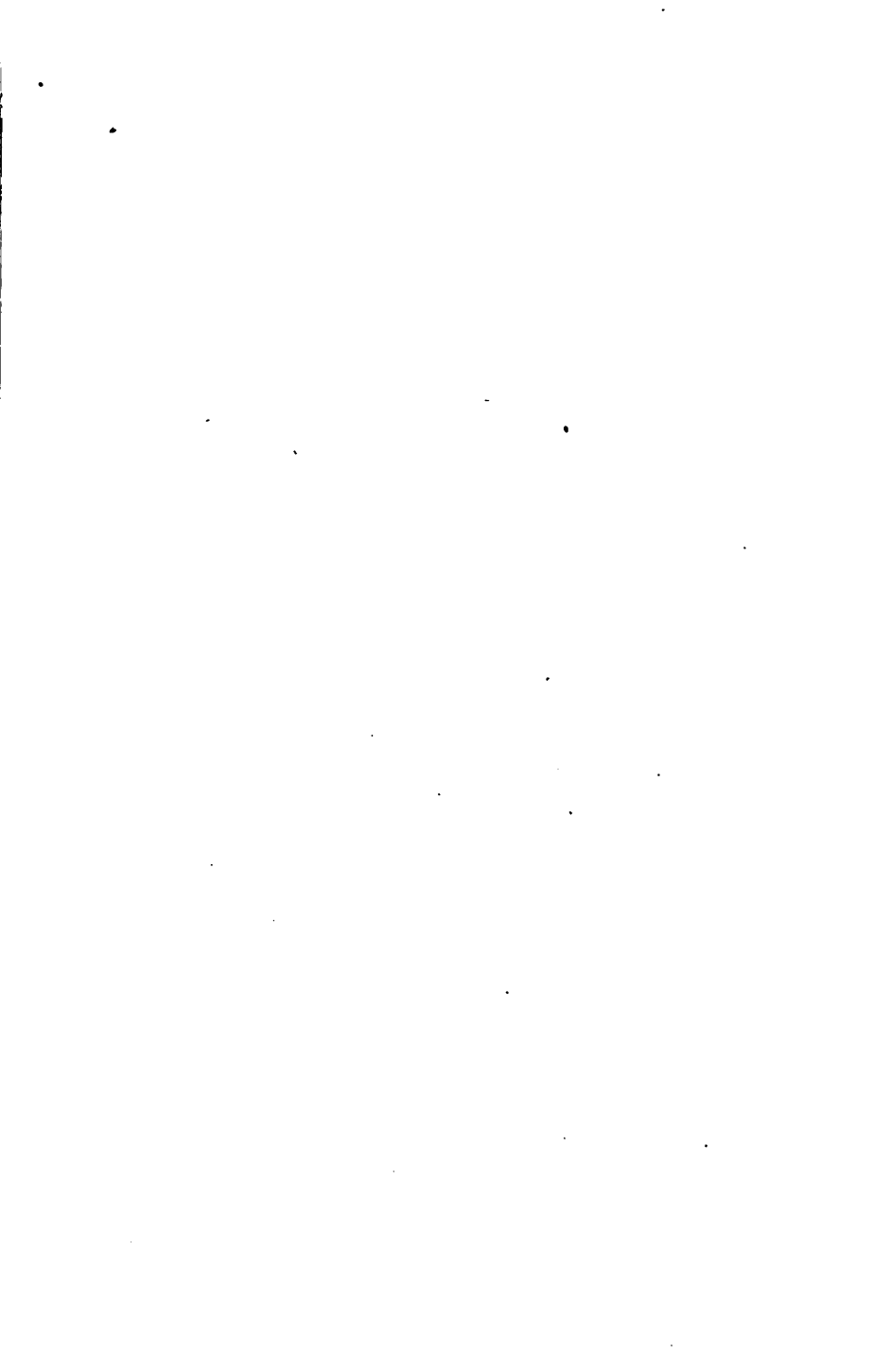
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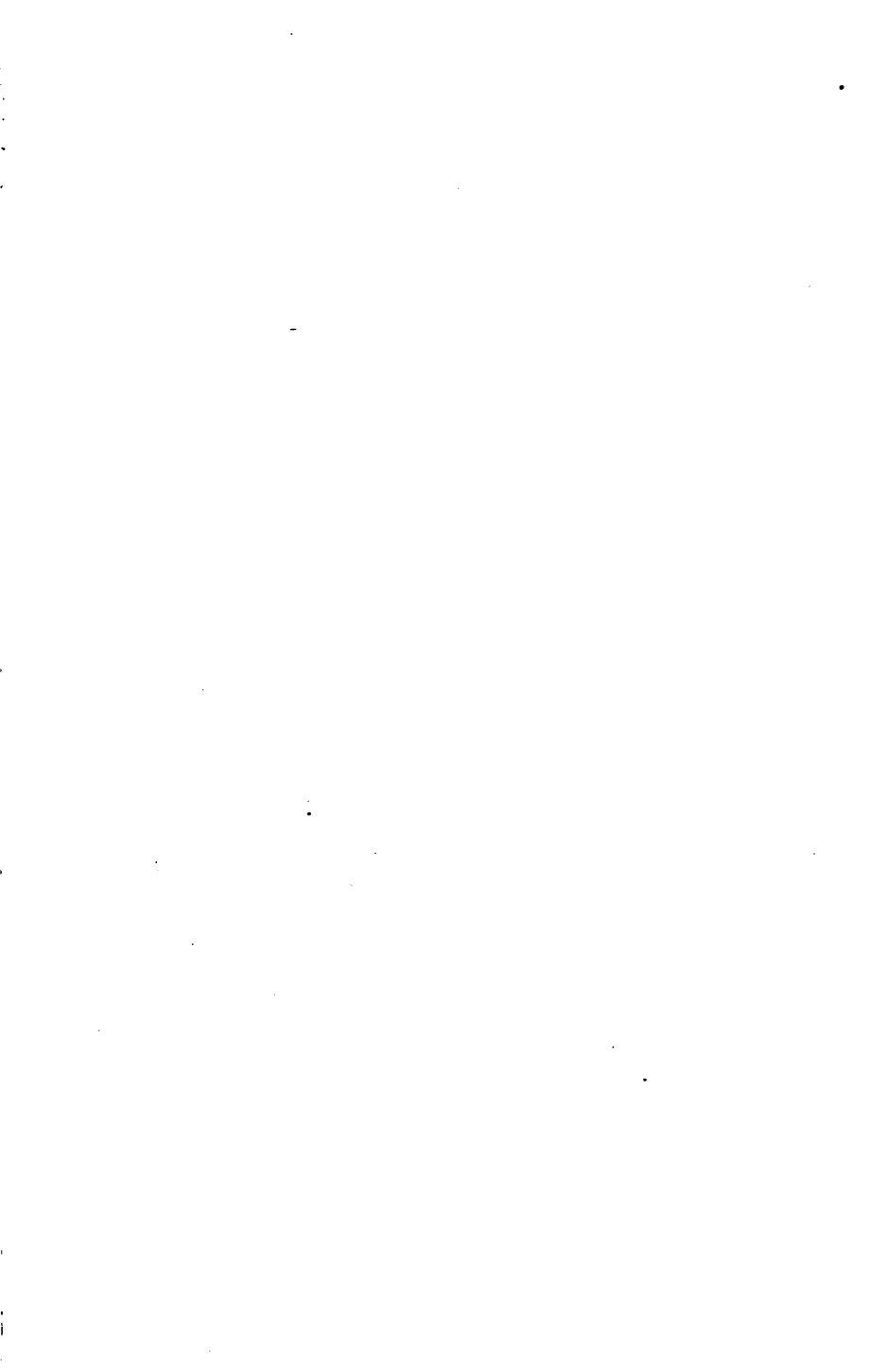


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FIRST IMPRESSION OF A STAR. Page 234.

INDEPENDENT

FOURTH READER:

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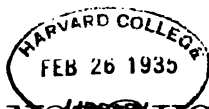
*A PRACTICAL TREATISE ON ELOCUTION, ILLUSTRATED
WITH DIAGRAMS; SELECT AND CLASSIFIED
READINGS AND RECITATIONS; WITH
COPIOUS NOTES, AND COMPLETE
SUPPLEMENTARY INDEX.*

BY J. MADISON WATSON,

*Author of the National and the Independent Readers, Spellers and Primers; The
Hand-Book of Gymnastics; The Manual of Calisthenics; Tablets, etc.*



A. S. BARNES & COMPANY,
NEW YORK, & CHICAGO.



TO INSTRUCTORS.

Miss Mabel M. Watson

QUALIFY PUPILS by daily vocal drill, by special aid as required, and by general and systematic instruction, for each lesson. A Reading which does not demand *preparatory labor* is not adapted to the needs of the class.

THE LESSONS OF PART FIRST should be used for *Reading Exercises*. Require the class to commit to memory and recite the most important principles, definitions, and examples, both separately and in concert. Review the lessons, and do not commence Part Second until the pupils master them.

PART SECOND is not simply a collection of readings, but also a dictionary and cyclopædia, containing *Needful Aids* which are to be turned to profitable account. *Never omit the Preliminary Exercises*; but require the pupils to pronounce, spell, and define the words in the notes. Often require them to commence with the last word of a paragraph in the reading and pronounce back to the first. Also direct their attention to the Accents and Marked Letters. Call into exercise their judgment and taste by requiring them to determine what Principle of Elocution each reading is best adapted to illustrate.

BEFORE THE FINAL READING, be sure that the pupils *understand* the lesson. Adopt a simple Order of Examination, and let them give the leading thoughts in their own language, *without formal questions*: for example *first*, the title of the piece; *secondly*, the words liable to mispronunciation, both in the notes and the reading; *thirdly*, the objects mentioned, and the facts concerning these objects; *fourthly*, the narrative or connected thoughts, and the portion illustrated by the picture, if any; and *fifthly*, the moral or what the lesson teaches.

THE INDEX TO THE NOTES is of the utmost importance, and ought to be employed daily. Make special efforts to give pupils great facility in its use.

AUTHORS and PUBLISHERS are cautioned against the use, in their publications, of the original material, classifications, arrangements, methods, and other features of the Independent Readers.

PREFACE.

SYMPATHY with boys and girls in their love of the spirited, the wonderful, the ingenuous, the beautiful, and the true, and their contempt for affectation, puerility, and cant, not less than the desire to prepare a reading-book for the lower classes of intermediate grades which shall fully accord with the views of our ablest modern educators, has determined the character and classification of this work.

THE TREATISE ON ELOCUTION is simple and comprehensive, presenting the subject in its most attractive and practical form. Its important divisions, and their relations to each other, are exhibited to the eye by the use of a series of Blackboard Diagrams. *In this Edition*, all of *Webster's* marked letters are used as required to indicate pronunciation. Its phonic alphabet is made complete by the addition of the following combined letters: Ou, ow, Oh, sh, fh, wh, and ng. This marked type affords nearly all the advantages of pure phonetics, without incurring any of the objections, and is as easily read as though unmarked. Its daily and judicious use in the *Body of the Readings*, marking doubtful words and localisms not less than once at each opening of the book, can not fail to form the habit of correct pronunciation.

PART SECOND contains a great variety of select readings, many of which have been re-written, abridged, or otherwise specially adapted to illustrate the principles of rhetorical delivery. In determining their character

PREFACE.

and classification, the hypotheses have been assumed, that, in the main, what healthy, intelligent children from seven to twelve years of age really like is really best for them; that fascinating stories, lively conversations, and vivid descriptions are preferable to facts of science, or other writings that are chiefly didactic; and that exercises in reading should be nearly on the level of the average child's mind—what it is just awake to, or aiming at; rather than what, while suggesting maturer thought and feeling, is beyond its present comprehension.

THE READING LESSONS have been graded in a systematic manner, presenting the simplest first in order. They are divided into formal sections, in each of which only one leading subject is treated, or one important element of Elocution rendered prominent. The woodcuts, from designs by the ablest artists, were prepared expressly to illustrate the lessons in which they occur. They are believed to be unsurpassed by those of any similar text-book.

THE ACCESSORY AIDS furnished for a thorough understanding of the text are unusually complete. The footnotes give the pronunciation of words that had to be re-spelled for the purpose; definitions; explanations of classical, historical, and other allusions; and biographical sketches of persons whose names occur in the reading lessons. This aid is given in every instance on the page where first needed, and a complete *Index to the Notes* is added for general reference.

NEW YORK, *September*, 1880.

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Part I.
PRACTICAL **E**LOCUTION.

PHONETIC KEY.

I. TONICS.

1. ā, or ē; aș, āle, veil: 2. ă; aș, făt: 3. ǎ; aș, ărt:
4. ȃ, or ô; aș, ăll, eôrn: 5. Ȧ, or ê; aș, eâre, thêre:
6. â; aș, âsk: 7. ě, or ĭ; aș, wē, pique: 8. ě; aș, ěll:
9. ě, ĭ, or ũ; aș, hēr, sīr, būr: 10. ĭ, aș, ĭce: 11. ĭ; aș,
ĭll: 12. ō; aș, ōld: 13. ǫ, or ȃ; aș, ǫn, what: 14. ȣ,
ōō, or ũ; aș, dȣ, fȣol, rȣle: 15. ũ; aș, mȣle: 16. ũ, or
ô; aș, ũp, sȣn: 17. ũ, ȣ, or ȣȣ; aș, bȣll, wȣlf, wȣol:
18. Ou, ou, or ow; aș, Out, lout, owl.

II. SUBTONICS.

1. b; aș, bib: 2. d; aș, did: 3. ġ; aș, ġiġ: 4. j, or
ġ; aș, jiġ, ġem: 5. l; aș, lull: 6. m; aș, mum: 7. n;
aș, nun: 8. ŋ, or ng; aș, link, sing: 9. r; aș, rare:
10. Th, or th; aș, That, thĭth'er: 11. v; aș, valve:
12. w; aș, wiġ: 13. y; aș, yet: 14. z, or ș; as, zine, iș:
15. z, or zh, aș, ăzure.

III. ATONICS.

1. f; aș, fife: 2. h; aș, hit: 3. k, or e; aș, kinġ,
eat: 4. p; aș, pop: 5. s, or ȣ; aș, siss, ȣity: 6. t; as,
tart: 7. Th, or th; aș, Thin, pith: 8. Ch, or ch; aș,
Chin, rich: 9. Sh, sh, or ȣh; aș, Shot, ash, ȣhaise:
10. Wh, or wh; aș, White, whip.—*Italics*, silent; aș,
often (ôf'n): ȣ for ġs; aș, ex ăet'.

ELOCUTION.

ELOCUTION is the mode of utterance or delivery of any thing spoken. It may be *good* or *bad*.

2. *GOOD ELOCUTION* is the art of uttering ideās understandingly, correctly, and effectively. It embraces the two gēnēral divisions, **ORTHOËPY** and **EXPRESSION**.

Elocution { *Orthoëpy*
*Expression*¹

ORTHOËPY.

ORTHOËPY is the art of cōrrēct pronunciation.² It embraces **ARTICULATION**, **SYLLABICATION**, and **ACCENT**.

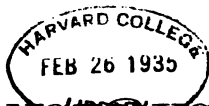
Orthoëpy { *Articulation*
Syllabication
Accent

ORTHOËPY has to do with *separate* words—the production of their oral elements, the combination of these elements to form syllables, and the accentuation of the right syllables.

¹ **Blackboard Diagrams.**—Regarding blackboard diagrams as *indispensable*, in conducting most successfully class exercises in elocution, they are here introduced for the convenience of young teachers, and as

constant reminders of the importance of employing the perceptive faculties in connection with oral instruction.

² **Pronunciation** (pro nūn'shī ā'-shun).



TO INSTRUCTORS.

Mabel M. Watson

QUALIFY PUPILS by daily vocal drill, by special aid as required, and by general and systematic instruction, for each lesson. A Reading which does not demand *preparatory labor* is not adapted to the needs of the class.

THE LESSONS OF PART FIRST should be used for *Reading Exercises*. Require the class to commit to memory and recite the most important principles, definitions, and examples, both separately and in concert. Review the lessons, and do not commence Part Second until the pupils master them.

PART SECOND is not simply a collection of readings, but also a dictionary and cyclopædia, containing *Needful Aids* which are to be turned to profitable account. *Never omit the Preliminary Exercises*; but require the pupils to pronounce, spell, and define the words in the notes. Often require them to commence with the last word of a paragraph in the reading and pronounce back to the first. Also direct their attention to the Accents and Marked Letters. Call into exercise their judgment and taste by requiring them to determine what Principle of Elocution each reading is best adapted to illustrate.

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PART SECOND contains a great variety of select readings, many of which have been re-written, abridged, or otherwise specially adapted to illustrate the principles of rhetorical delivery. In determining their character

against the rōof of the mouth. These elements should open with an *abrupt* and *explosive* fōrce, and then dīmīnish gradually and ēquably to the end.

In producing the *subtonic* and *atōnic elements*, it is important to press the organs upon each other with great firmness and tension; to fthrow the breath upon them with fōrce; and to prolōng the sound sufficiently to give it a full impression on the ear.

The instructor will first require the students to pronounce a cātch-word once, and then produce the ōral element represented by the marked vowel, or *Italic* consonant, fōur times—thus; āge—ā, ā, ā, ā; āte—ā, ā, ā, ā; āt—ā, ā, ā, ā; āsh—ā, ā, ā, ā, etc. He will exercise the class until each student can utter *consecutively* all the elementary sounds as arranged in the following

TABLE OF ORAL ELEMENTS.

I. TONICS.

1. ā, ¹ as in āge,	āte.	8. ě, as in ělk,	ěnd.
2. ă, “	ăt,	9. ě, ⁴ “	hěr, věrse.
3. ä, “	ärt,	10. ĩ, “	ĩce, chĩld.
4. a, “	all,	11. ĩ, “	ĩnk, ĩnch.
5. â, ² “	bāre, eāre.	12. ō, “	ōld, hōme.
6. â, ³ “	āsk, glāss.	13. ȳ, ⁵ “	ȳn, frȳst.
7. ē, “	hē, thēse.	14. o, “	do. prove.

and without the aid of a vowel. Indeed, they frequently form syllables by themselves, as in *feeble* (*bĕ*), *taken* (*kĕ*).

¹ **Long and Short Vowels.**—The attention of the elāss should be called to the fact that the first element, or sound, represented by each of the vowels, is usually indicated by a horizontal line placed over the letter, and the second sound by a cūrvēd line.

² **A Fifth.**—The *fifth* element, or sound, represented by â, is its *first* or *Alphabetic* sound, modified or softened by *r*. In its production,

the lips, placed nearly together, are held immovable while the student tries to say *ă*.

³ **A Sixth.**—The *sixth* element represented by â, is a sound intermediate between *a*, as hěard in *at*, *ash*, and *a*, as in *arm*, *art*. It is produced by prolonging and slightly softening *ă*.

⁴ **E Third.**—The *third* element represented by ě, is *e* as hěard in *end* prolonged, and modified or softened by *r*.

⁵ **O Modified.**—The modified oral element of *o*, in this work, is represented by ȳ, the same mark as its regular second power. This modi-

15. \bar{u} , ¹ as in <i>eûbe</i> , <i>eûre</i> .	17. <i>u</i> , as in <i>full</i> , <i>push</i> .
16. \bar{u} , " <i>bûd</i> , <i>hûsh</i> .	18. <i>ou</i> , " <i>our</i> , <i>house</i> .

II. SUBTONICS.

1. <i>b</i> , as in <i>babe</i> , <i>orb</i> .	9. <i>r</i> , ² as in <i>rake</i> , <i>bar</i> .
2. <i>d</i> , " <i>did</i> , <i>dim</i> .	10. <i>th</i> , " <i>this</i> , <i>with</i> .
3. \bar{g} , " <i>gag</i> , <i>gig</i> .	11. <i>v</i> , " <i>vine</i> , <i>vice</i> .
4. <i>j</i> , " <i>join</i> , <i>joint</i> .	12. <i>w</i> , " <i>wake</i> , <i>wise</i> .
5. <i>l</i> , " <i>lake</i> , <i>lane</i> .	13. <i>y</i> , " <i>yard</i> , <i>yes</i> .
6. <i>m</i> , " <i>mild</i> , <i>mûm</i> .	14. <i>z</i> , " <i>zest</i> , <i>gaze</i> .
7. <i>n</i> , " <i>name</i> , <i>nine</i> .	15. <i>zh</i> " <i>azure</i> , <i>glaziér</i> .
8. <i>ng</i> , " <i>gang</i> , <i>sang</i> .	

III. ATONICS.

1. <i>f</i> , as in <i>fame</i> , <i>fi</i> <i>fe</i> .	6. <i>t</i> , as in <i>tart</i> , <i>toast</i> .
2. <i>h</i> , " <i>hark</i> , <i>harm</i> .	7. <i>th</i> , " <i>thank</i> , <i>youth</i> .
3. <i>k</i> , " <i>kind</i> , <i>kî</i> <i>nk</i> .	8. <i>ch</i> , " <i>chase</i> , <i>march</i> .
4. <i>p</i> , " <i>pipe</i> , <i>pump</i> .	9. <i>sh</i> , " <i>shade</i> , <i>mûsh</i> .
5. <i>s</i> , " <i>souse</i> , <i>sense</i> .	10. <i>wh</i> , ³ " <i>whale</i> , <i>white</i> .

III.

COGNATES.

FIRST require the student to pronounce distinctly the word containing the atonic element, then the subtonic cognate, uttering the element after each word—

fied or medium element may be produced by uttering the sound of *o* in *not*, slightly softened, with twice its usual volume, or prolongation. It is usually given when short *o* is immediately followed by *ff*, *ft*, *ss*, *st*, or *th*, as in *ôff*, *sôft*, *crôss*, *côst*, *brôth*; also in a number of words where short *o* is directly followed by *n*, or final *ng*, as in *gône*, *begône*; *lông*, *prông*, *sông*, *thrông*, *wrông*. SMART says, To give the extreme short sound of *o* to such words is affectation; to give them the full sound of broad *a* [*a* in *all*], is *vulgar*.

¹ **U Initial**.—*U*, at the beginning of words, when long, has the sound of *yu*, as in *ûse*.

² **R Trilled**.—In *trilling r*, the tip of the tongue is made to vibrate against the roof of the mouth. Frequently require the student, after a full inhalation, to trill *r* continuously, as *lông* as possible.

³ **Wh**.—To produce the oral element of *wh*, the student will blow from the center of the mouth—first compressing the lips, and then suddenly relaxing them while the air is escaping.

thus: *lip*, *p*; *orb*, *b*, etc. The attention of the pupil should be called to the fact that cognates are produced by the same organs, in a similar manner, and only differ in one being an undertone, and the other a whisper.

ATONICS.				SUBTONICS.			
<i>lip</i> ,	<i>p</i> .	.	.	<i>orb</i> ,	<i>b</i> .		
<i>life</i> ,	<i>f</i> .	.	.	<i>valve</i> ,	<i>v</i> .		
<i>white</i> ,	<i>wh</i> .	.	.	<i>wise</i> ,	<i>w</i> .		
<i>save</i> ,	<i>s</i> .	.	.	<i>zeal</i> ,	<i>z</i> .		
<i>shade</i> ,	<i>sh</i> .	.	.	<i>azure</i> ,	<i>zh</i> .		
<i>charm</i> ,	<i>ch</i> .	.	.	<i>join</i> ,	<i>j</i> .		
<i>tart</i> ,	<i>t</i> .	.	.	<i>did</i> ,	<i>d</i> .		
<i>thing</i> ,	<i>th</i> .	.	.	<i>this</i> ,	<i>th</i> .		
<i>kink</i> ,	<i>k</i> .	.	.	<i>gig</i> ,	<i>g</i> .		

IV.

ALPHABETIC EQUIVALENTS.

THE INSTRUCTOR will require the student to read or recite the Table of Alphabetic Equivalents, using the following formula: The Alphabetic Equivalents for A first power are *ai*, *au*, *ay*, *e*, *ea*, *ee*, *ei*, *ey*; as in *gain*, *gauche*, *stray*, *melee'*, *great*, *vein*, *they*.

I. TONIC ELEMENTS.

For *ā*, *ai*, *au*, *ay*, *e*, *ea*, *ee*, *ei*, *ey*; as in *gāin*, *gāuche*, *strāy*, *melee'*, *grēat*, *vein*, *they*.

For *ä*, *ai*, *ua*; as in *pläid*, *guāranty*.

For *ä*, *au*, *e*, *ea*, *ua*; as in *häunt*, *sergeant*, *heärt*, *guärd*.

For *a*, *au*, *aw*, *eo*, *o*, *oa*, *ou*; as in *fault*, *hawk*, *Geörge*, *cörk*, *broäd*, *bought*.

For *â*, *ai*, *ê*, *ea*, *ei*; as in *châir*, *thêre*, *sweâr*, *heir*.

For *ē*, *ea*, *ee*, *ei*, *eo*, *ey*, *i*, *ie*; as in *rēad*, *dēep*, *qēil*, *pēople*, *kēy*, *valise*, *fiēld*.

For *ë*, *a*, *ai*, *ay*, *ea*, *ei*, *eo*, *ie*, *u*, *ue*; as in *any*, *said*, *says*, *hēad*, *hēifer*, *lēopard*, *frīend*, *bury*, *guēss*.

For *ẽ*, *ea*, *i*, *o*, *ou*, *u*, *ue*, *y*; as in *ēarth*, *gīrl*, *word*, *scoûrge*, *bûrn*, *guêrdon*, *myrrh*.

For *i*, *ai*, *ei*, *eye*, *ie*, *oi*, *ui*, *uy*, *y*, *ye*; as in *aisle*, *sleight*, *eye*, *die*, *choir*, *guide*, *buy*, *my*, *rye*.

For *ī*, *ai*, *e*, *ee*, *ie*, *o*, *oi*, *u*, *ui*, *y*; as in *captain*, *pretty*, *been*, *sieve*, *women*, *tortoise*, *busy*, *build*, *hymn*.

For *ō*, *au*, *eau*, *eo*, *ew*, *oa*, *oe*, *oo*, *ou*, *ow*; as in *haut-bōy*, *beau*, *yeoman*, *sew*, *eōal*, *fōe*, *dōor*, *sōul*, *blōw*.

For *ò*, *a*, *ou*, *ow*; as in *what*, *hough*, *knowledge*.

For *o*, *ew*, *oe*, *oo*, *ou*, *u*, *ui*; as in *grew*, *shoe*, *spoon*, *soup*, *rude*, *fruit*.

For *ū*, *eau*, *eu*, *ew*, *ieu*, *iew*, *ue*, *ui*; as in *beauty*, *feud*, *new*, *adieu*, *view*, *hue*, *juice*.

For *ü*, *o*, *oe*, *oo*, *ou*; as in *love*, *does*, *blood*, *young*.

For *u*, *o*, *oo*, *ou*; as in *wolf*, *book*, *could*.

For *ou*, *ow*; as in *now*.

For *oi* (*ai*), *oy*; as in *boy*.

II. SUBTONIC AND ATONIC ELEMENTS.

For *f*, *gh*, *ph*; as in *enough*, *nymph*.

For *j*, *g*; as in *gem*, *gin*.

For *k*, *e*, *eh*, *gh*, *q*; as in *cole*, *coneh*, *lough*, *etiquette*.

For *s*, *ç*; as in *cell*, *city*.

For *t*, *d*, *th*, *phth*; as in *danced*, *Thames*, *phthisie*.

For *v*, *f*, *ph*; as in *of*, *Stephen*.

For *y*, *i*; as in *pinion*.

For *z*, *c*, *s*, *x*; as in *suffice*, *rose*, *zebec*.

For *zh*, *g*, *s*; as in *rouge*, *osier*.

For *ng*, *n*; as in *anger*, *bank*.

For *ch*, *t*; as in *fustian*.

For *sh*, *c*, *ch*, *s*, *ss*, *t*; as in *ocean*, *chaise*, *sure*, *assure*, *martial*.

V.

ORAL ELEMENTS COMBINED.

AFTER the instructor has given a class thorough drill on the preceding tables as arranged, the following exercises will be found of great value, to improve the

organs of speech and the voice, as well as to familiarize the student with different combinations of sound.

As the *fifth* element represented by *a*, and the *third* element of *e*, are always immediately followed by the oral element of *r* in words, the *r* is introduced in like manner in these exercises. Since the *sixth* sound of *a*, when not a syllable by itself, is always immediately followed by the oral element of *f*, *n*, or *s*, in words, these letters are here employed in the same manner.

I. TONICS AND SUBTONICS.

1. bā, bā, bā, bā, bār, báf; bē, bē, bér;
 1b, 1b; ōb, ōb, ob; ūb, ūb, ub; oub.
 dā, dā, dā, dā, dār, dás; dē, dē, dēr;
 1d, 1d; ōd, ōd, od; ūd, ūd, ud; oud.
 gā, gā, gā, gā, gār, gán; gē, gē, gēr;
 1g, 1g; ōg, ōg, og; ūg, ūg, ug; oug.
2. jās, jār, ja, jā, jā, jā; jēr, jē, jē;
 1g, 1g; og, og, og; ug, ug, ug; oug.
 lās, lār, la, lā, lā, lā; lēr, lē, lē;
 1l, 1l; ul, ol, ol; ul, ul, ul; oul.
 mās, mēr, mō, mā, mā, mē; mēr, mē, mī;
 1m, 1m; om, om, om; om, om, um; oum.
3. ān, an, ān, ān, nān, ān; ēn, ēn, ēn;
 nŷ, nŷ; nō, nō, nō; nū, nū, nū; nou.
 āng, ān, āng, áf, āng, āng; ēng, ēn, ēng;
 1ng, 1ng; ōng, ōng, ong; ung, ung, ung; own.
 rā, rā, rār, rá, rā, ráf; rē, rēr, rē;
 rī, rī; rō, rō, rō; ru, rŷ, rŷ; row.
4. āth, ōth, áf, eth, āth, āth; eth, ēth, eth;
 thī, thī; thō, thō, thō; thū, thū, thū; thou.
 vē, vā, vār, vā, váf, vā; vēr, vē, vē;
 1v, 1v; ov, ov, ov; uv, uv, ov; ouv.
 wā, wā, wār, wā, wā, wáf; wīr, wē, wē;
 wī, wī; wō, wō, wō; wū, wū, wū; wow.

5. yā, yǎ, yǎ, ya, yār, yān; yē, yè, yēr;
 yī, yǐ; yō, yò, yo; yū, yǔ, yu; yow.
 zow; zōo, zū, zū; zōo, zó, zō; zī, zī;
 sēr, sē, sē; sáf, sēr, sá, sǎ, sǎ.
 ouzh; uezh, ūzh, ūzh; ough, òzh, òzh; izh, izh;
 ěrzh, ězh, ězh; áf, árzh, ązh, ǎzh, ǎzh, ǎzh.

II. TONIC AND ATONIC COMBINATIONS.

1. fā, fǎ, fǎ, fa, fār, fās; fē, fè, fēr;
 if, íf; of, óf, of; ūf, ŭf, uf; ouf.
 hēr, hán, ha, hǎ, hā, há; hē, hē, hēr;
 hī, hī; hō, hō, hu; hū, hu, hū; how.
 āk, āk, ak, āk, árkh, áf; ěk, ěk, ěrk;
 kī, kī; kō, kó, ko; kū, ku, kū; kou.
 2. ep, ǎp, ǎp, op, êrp, páf; pé, pí, pēr;
 pí, pí; op, oop, ap; pū, pū, pōo; owp.
 áf, êrs, ós, ǎs, ǎs, es; sīr, sē, sí;
 is, ís; us, as, os; so, sú, sū; ous.
 tās, tár, ta, ǎt, ǎt, ǎt; tēr, ět, ět;
 tȳ, tȳ; tō, too, tō; út, ut, út; tow.
 3. tháf, thār, tha, thǎ, thā, thǎ; thēr, thē, thē;
 íth, íth; óth, oth, óth; ūth, ŭth, uth; outh.
 owch; uch, ūch, ūch; och, och, och; ích, ích;
 ěrch, ěch, ěch; cháf, chā, chā, chār, cha, chá.
 oush; ush, ūsh, ūsh; osh, osh, osh; ish, ish;
 shēr, shē, shē; shán, shār, shā, sha, shǎ, shǎ.
 whow; whū, whu, whū; whō, who, whō; whī, whī;
 whēr, whē, whē; whás, whár, whǎ, whǎ, whǎ.

VI.

ERRORS IN ARTICULATION.

ERRORS IN ARTICULATION arise, *first*, from the omission of one or more elements in a word; as,

án' for and.
 frien's " friends.

blín'ness for blind'ness.
 fá'e's " fáets.

sôf'ly	for sôft'ly.	bôis'trous	for bôis'tēr oūs.
fiēl's	" fiēld's.	chick'n	" chīck'ēn.
wīl's	" wīld's.	hīs't'ry	" hīs'tō r'y.
stô'm	" stōrm.	nōv'l	" nōv'ēl.
wā'm	" wārm.	trāv'l	" trāv'ēl.

Secondly, from uttering one or more elements that should not be sounded ; as,

ēv'ēn	for ēv'n.	rāv'ēl	for rāv'l.
hēav'ēn	" hēav'n.	sēv'ēn	" sēv'n.
tāk'ēn	" tāk'n.	sôf'tēn	" sôf'n.
sīck'ēn	" sīck'n.	shāk'ēn	" shāk'n.
driv'ēl	" driv'l.	shōv'ēl	" shōv'l.
grōv'ēl	" grōv'l.	shriv'ēl	" shriv'l.

Thirdly, from substituting one element for another ; as,

sēt	for sīt.	earse	for eourse.
sēnce	" sīnce.	re part'	" re pōrt'.
shēt	" shūt.	trōf' fy	" trō'ph'y.
for gīt'	" for gēt'	pā'rent	" pâr'ent.
eāre	" eāre.	būn'net	" bōn'net.
dānce	" dānce.	chīl'drun	" chīl'drēn.
pāst	" pāst.	sūl'ler	" çēl'lar.
āsk	" āsk.	mēl'lēr	" mēl'lōw.
grāss	" grāss.	pīl'lēr	" pīl'lōw.
srīll	" shrīll.	mō'munt	" mō'mēnt.
wīrl	" whīrl.	hārm'liss	" hārm'lēss.
a gān'	" a gain (ā gēn').	kīnd'niss	" kīnd'nēss.
ā gānst'	" against (ā gēnst').	wīs'per	" whīs'per.
hērfh	" hearth (hārth).	sīng'in	" sīng'ing.

VII.

ANALYSIS OF WORDS.

IN ORDER to secure a practical knowledge of the preceding definitions and tables, to learn to spell spoken words by their oral elements, and to understand

the uses of letters in written words, the instructor will require the student to master the following exhaustive though simple analysis.

ANALYSIS.—*1st.* The word SALVE, *in pronunciation*, is formed by the union of three ōral elements; sā v—salve. [Here let the student utter the three ōral elements separately, and then pronounce the word.] The *first* is a modified breathing; hence, it is an atonic. The *second* is a pure tone; hence, it is a tonic. The *third* is a modified tone; hence, it is a subtonic.

2d. The word SALVE, *in writing*, is represented by the letters, salve—salve. *S* represents an atonic; hence, it is a consonant. Its ōral element is chiefly formed by the teeḥ; hence, it is a dental. Its ōral element is produced by the same organs and in a similar manner as the first ōral element of *z*; hence, it is a cognate of *z*. *A* represents a tonic; hence, it is a vowel. *L* is silent. *V* represents a subtonic; hence, it is a consonant. Its ōral element is chiefly formed by the lower lip and the upper teeḥ; hence, it is a lābiō-dental. Its ōral element is formed by the same organs and in a similar manner as that of *f*; hence, it is a cognate of *f*. *E* is silent.

ANALYSIS.—*1st.* The word SHOE, *in pronunciation*, is formed by the union of two ōral elements; sh o—shoe. The *first* is a modified breathing; hence, it is an atonic. The *second* is a pure tone; hence, it is a tonic.

2d. The word SHOE, *in writing*, is represented by the letters, sh o e—shoe. The combination sh represents an atonic; hence, it is a consonant. Its oral element is chiefly formed by the teeḥ; hence, it is a dental. Its oral element is produced by the same organs and in a similar manner as the second oral element represented by *z*; hence, it is a cognate of *z*. The combination *oe* is formed by the union of two vowels, one of which is silent; hence, it is an improper diphthong. It represents the ōral element usually represented by *o*; hence, it is an alphabetic equivalent of *o*.

VIII.

RULES IN ARTICULATION.

A *AS THE NAME OF A LETTER*, or when used as an *emphatic* word, should be pronounced *ā* (*ā* in *āge*) ; as,
I said *three* boys knew the letter *ā*, not *a* boy knew it.

2. *THE WORD A*, when not *emphatic*, is marked thus, *ă*,¹ its *quality* in pronunciation being the same as heard in *ask*, *grass* ; as,

Give *ă* baby sister *ă* smile, *ă* kind word, and *ă* kiss.

3. *THE*, when not *emphatic* nor immediately followed by a word that commences with a vowel sound, should be pronounced *thŭ* ; as,

The (*thŭ*) peach, the (*thŭ*) plum, *thē* apple, and the (*thŭ*) cherry are *yours*. Did he *ask* for *ā* pen, or for *thē* pen ?

4. *U PRECEDED BY R*.—When *u* long (*u* in *tŭbe*), or its alphabetic equivalent *ew*, is preceded by *r*, or the sound of *sh*, in the same syllable, it has always the sound of *o* in *do* ; as,

Are *y*ou *s*ure that *sh*rewd *y*outh w^as *r*ude ?

5. *R MAY BE TRILLED* when immediately followed by a vowel sound in the same syllable. When thus situated in *emphatic* words, it should always be trilled ; as,

He is both *brave* and *true*. She said *scratching*, not *scrawling*.

PUPILS will read the sentences *several* times, analyze the words, and tell what *rules* the exercises illustrate.

EXERCISES IN ARTICULATION.

1. Thŭ bōld bād baŭz brōk bōlts ānd bārz.
2. Thŭ rōgz rūst round thŭ rūf rēd rōks.
3. Hī ōn ā hīl Hū hērd harsēz harnī hōfs.
4. Shor al hēr pāthz ār pāthz ōv pēs.
5. Bā ! thāt'z nōt sīks dōllār, bŭt ā dōllār.
6. Chārj thē ōld mǎn tō choz ā chāis chēz.

¹ **A Initial**.—*A* in many words, of a *sixth power* (*ă*), as in *ălās*, as an initial unaccented syllable, is *ămăss*, though somewhat less in volume of sound.

7. Lit sēking lit, hāfh lit ðv lit bēgild.
8. Thōz yōfhs wīth trofhs yūz wīkēd ðthz.
9. Arm it wīth rāgz, ā pīgmī strā wīl pērs it.
10. Nou sēt thū tēth ānd strēch thū nōstril wid.
11. Hē wōcht ānd wēpt, hē fēlt ānd prād far āl.
12. Hīz iz āmīdst thū mīsts, mēzhērd ān āzhēr skl.
13. Thū whālz whēld ānd whērl, ānd bārd thār brād,
broun bāks.
14. Jāsn Jōnz sēd, Lūnā, ālās, āmās, vīllā, ārō'mā.
15. Thū strīf sēsēth, pēs āpprōchēth, ānd thū gūð
mān rējāisēth.
16. Our shroð ānts yūzd shrūgz, ānd shārp, shrīl
shrēks, ānd shrūngk shīllī frōm thū shroudēd shrīn.
17. Amīdst thū mīsts ānd kōldēst frōsts, wīth bārēst
rīsts ānd stoutēst bōsts, hē thrūsts hīz fīsts āgēnst thū
pōsts, ānd stīl īnsīsts hē sēz thū gōsts.
18. A stārm ārīzēth ōn thū sē. A mōdēl vēssēl iz
strūggīng āmīdst thū wār ðv ēlēmēnts, kwīvēring ānd
shīvēring, shrīngkīng ānd bātīllīng līk ā thīngkīng bēīng.

II. SYLLABICATION.

A SYLLABLE is a word, or part of a word, uttered by a single impulse of the voice.

2. A *MONOSYLLABLE* is a word of *one* syllable ; as, *it*.
3. A *DISSYLLABLE* is a word of *two* syllables ; as, *līl-ŷ*.
4. A *TRISYLLABLE* is a word of *three* syllables ; as, *con-fīne-ment*.

5. A *POLYSYLLABLE* is a word of *four* or *more* syllables ; as, *in-no-cen-cy*, *un-in-tel-li-gi-bil-i-ty*.

LET pupils tell the number of syllables in words that are not monosyllables, in the following

EXERCISES IN SYLLABICATION.

1. When you rise in the morning, form the resolution to make the day a happy one to a fellow-creature. It is easily done.

2. A kind word, an encouraging expression—trifles in themselves light as air—may make some heart glad for at least twenty-four hours.

3. A life of idleness is not a life of pleasure. Only activity and usefulness afford happiness. The most miserable are those who have nothing to do.

4. Would you be free from uneasiness of mind, do nothing that you know or think to be wrong. Would you enjoy the purest pleasure, do always and everywhere what you see to be unquestionably right.

5. If the spring put forth no blossom, in summer there will be no beauty, and in autumn no fruit: so, if youth be trifled away without improvement, manhood will probably be contemptible, and old age miserable.

III. ACCENT.

ACCENT is the peculiar force given to one or more syllables of a word.

2. IN MANY TRISYLLABLES AND POLYSYLLABLES, of two syllables accented, one is uttered with greater force than the other. The more forcible accent is called *primary*, and the less forcible, *secondary*; as *hab-i-TA-tion*.

Accent { *Primary*
 Secondary

3. THE MARK OF ACUTE ACCENT, *heavy*, ['] is often used to indicate *primary* accent; *light*, ['] *secondary* accent; as,

Höstl'il'itŷ bröught vie'tory, not ig'nomin'ious defeat'.

4. THE MARK OF GRAVE ACCENT, [] is here used to indicate, *first*, that the vowel over which it is placed forms a separate syllable; and, *secondly*, that the vowel is not an alphabetic equivalent, but represents one of its usual oral elements; as,

An âgèd and learnèd man caught that wingèd thing for his belòvèd pupils. Hër goodnèss [not *goodness*] moved the roughèst [not *roughist*].

PUPILS will give the office of each *mark* in these

EXERCISES IN ACCENT.

1. No'tice the marks of æ'cent, and al'ways accent' còrrèct'lý the words *in'teresting*, *cir'cumstances*, *dif'ficulty*.
2. That bléssèd and belòvèd child loves évèry wingèd thing.
3. He that is slòw to àngèr is bétter than the míghty; and he that rùlèth his spírít than he that tákèth a çit'y.
4. A spírít of kíndnèss is beautiful in the âgèd, lóvely in the young, in'dispen'sable to the háppínèss of á fámily.
5. Thou knówèst my down'-sit'ting and mine uprísing; thou un'derstándèst my thóught afár off.
6. Thou cómpassèst my pãth and my ly'ing down, and art acquáintèd with all my ways.

EXPRESSION.

EXPRESSION OF SPEECH is the utterance of thóught, feeling, or passion, with due significance or fòrce. Its most important dïvisions are EMPHASIS, INFLECTION, SLUR, and PAUSES.

Expression	{	<i>Emphasis</i>
		<i>Inflection</i>
		<i>Slur</i>
		<i>Pauses</i>

EXPRESSION has to do with words in sentences and extended discòurse. It enables the hearer to see, feel, and understand.

I. EMPHASIS.

I.

DEFINITIONS.

EMPHASIS is the peculiar force given to one or more words of a sentence.

2. *To GIVE A WORD EMPHASIS*, means to pronounce it in a loud¹ or forcible manner. No uncommon tone is necessary, as words may be made emphatic by prolonging the vowel sounds, by a pause, or even by a whisper.

3. *EMPHATIC WORDS* are often printed in *Italics*; those more emphatic, in small CAPITALS; and those that receive the greatest force, in large CAPITALS.

II.

RULES IN EMPHASIS.

WORDS AND PHRASES PECULIARLY SIGNIFICANT, or important in meaning, are emphatic; as,
Whence and what art thou, execrable shape?

2. *WORDS AND PHRASES THAT CONTRAST*, or point out a difference, are emphatic; as,

I did not say a *better* soldier, but an *elder*.

PUPILS will tell which of the two preceding rules is illustrated by each of the following

EXERCISES IN EMPHASIS.

1. *He* may bite; but *I* shall not.
2. Speak *little* and *well*, if you wish to be thought wise.
3. You were taught to *love* your brother, not to *hate* him.
4. I shall sing the praises of *October*, as the *loveliest* of months.
5. It is not so easy to hide one's faults, as to mend them.
6. Study not so much to show knowledge, as to possess it.

¹ Loudness.—The instructor will explain to the class the fact, that loudness has not, of necessity, refer-

ence to *high pitch*, but to *volume* of voice, *used on the same key or pitch*, when reading or speaking.

7. The GOOD man is *honored*, but thē EVIL man is *despised*.

8. Custom is the plague of wise men and the idol of fools.

9. He that trusts *you*, where he should find you *lions* finds you HARES ; whēre *foxes*, GEESE.

10. My friends, our *country must* be FREE ! The land is never *lost*, that has a son to *right* her, and here are *troops* of sons, and LOYAL ones !

11. Little Nell was *dead*. No *sleep* so *beautiful* and *cālm*, so *free* from mark of *pain*, so *fair* to look upon.

12. "When I *die*, put *near* me something that has *loved* the LIGHT, and had the SKY *above it always*." Those wēre hēr words.

II. INFLECTION.

I.

DEFINITIONS.

INFLECTION is the bend or slide of the voice, used in reading and speaking.

Inflection, or the *slide*, is properly a part of *emphasis*. It is the greater rise or fall of the voice that occurs on the *accented* or *heavy* syllable of an *emphatic* word.

2. THERE ARE THREE INFLECTIONS or slides of the voice: the RISING INFLECTION, the FALLING INFLECTION, and the CIRCUMFLEX.

Inflection { *Rising*
 Falling
 Circumflex

3. THE RISING INFLECTION is the upward bend or slide of the voice ; as,

Do you love your home?

4. *THE FALLING INFLECTION* is the downward bend or slide of the voice ; as,

When are you going ^{home?}

5. *THE CIRCUMFLEX* is the union of the inflections on the same syllable or word, either commencing with the *rising* and ending with the *falling*, or commencing with the *falling* and ending with the *rising*, thus producing a slight wave of the voice.

6. *THE ACUTE ACCENT* ['] IS USED to mark the *rising* inflection ; the grave accent [`] the *falling* inflection ; as,
Will you réad, or spell ?

7. *THE FALLING CIRCUMFLEX*, which commences with a rising and ends with a falling slide, is marked thus \frown ; the *rising* circumflex, which commences with a falling and ends with a rising slide, is marked thus \smile , which the pupil will see is the same mark invèrted ; as,

You must take me for à fool, to think I could do that.

II.

RULES IN INFLECTION.

THE *FALLING INFLECTION* IS EMPLOYED for all *idé's* as that are leading, complete, or known, or whenever something is affirmed or commanded *positively* ; as,

He will shed tèars, on his return. Spèak, I charge you !

2. *THE RISING INFLECTION* IS EMPLOYED for all *idé's* that are conditional, incidental, or incomplete, or for those that are doubtful, uncèrtain, or negative ; as,

Thòugh he sláy me, I shall love him. On its retúrñ, they will shed tèars, not of ágony and distréss, but of grátitude and jòy.

3. *QUESTIONS FOR INFORMATION*, or those that can be answered by *yes* or *no*, require the *rising* inflection ; but their answers, when positive, the *falling* ; as,

Do you love Máry? Yès ; I dò.

4. *DECLARATIVE QUESTIONS*, or those that can not be answered by *yes* or *no*, require the *falling* inflection ; as,
What means this stir in town ? When are you going to Rome ?

5. *WHEN WORDS OR CLAUSES CONTRAST OR COMPARE*, the first part usually has the *rising*, and the last the *falling* inflection ; though, when one side of the contrast is *affirmed*, and the other *denied*, the latter has the *rising* inflection, in whatever order they occur ; as,

I have seen the effects of *love* and *hatred*, *joy* and *grief*, *hope* and *despair*. I come to *bury* Cæsar, not to *praise* him.

6. *THE CIRCUMFLEX IS USED* when the thoughts are not sincere or earnest, but are employed in jest, double-meaning, or mockery. The *falling* circumflex is used in places that would otherwise require the *falling* inflection ; the *rising* circumflex, in places that would otherwise require the *rising* inflection ; as,

The beggar intends to *ride*, not to *walk*. Ah, she loves *you* !

STUDENTS will be careful to employ the right slides in sentences that are unmarked, and tell what rule or rules are illustrated by each of the following

EXERCISES IN INFLECTION.

1. I want a *pèn*. It is not a *bóok* I want.
2. The war must go *òn*. We must fight it *thròugh*.
3. The *càuse* will raise up *àrmies* ; the *càuse* will create *nàvies*.
4. We shall make this a glòrious, an immortal day. When we are in our graves, our children will honor it.
5. Do you see that bright *stár* ? Yès : it is spléndid.
6. Dóes that beautiful lady deserve *práise*, or *blàme* ?
7. Is a candle to be put under a *búshel*, or under a *béd* ?
8. Hunting *mèn*, not *béasts*, shall be his game.
9. Do men gáther grapes from thorns, or figs from thistles ?
10. Thère is a tide in the affairs of *mén*, which, taken at the flood, leads on to fòrtune.
11. Sink or swim, live or die, survive or pèrish, I give my hand and hèart to this vote.

12. If Candle says so, then all must believe it, of course.
13. Is this a time to be gloomy and sad
 When our mother Nature laughs around ;
 When even the deep blue heavens look glad,
 And gladness breathes from the blossoming ground ?
14. Ah, it was Maud that gave it ! I never thought, under any circumstances, it could be you !

III. SLUR.

SLUR is that smooth, gliding, subdued movement of the voice, by which those parts of a sentence of less comparative importance are rendered less impressive to the ear, and emphatic words and phrases set in stronger relief.

2. *SLUR MUST BE EMPLOYED* in cases of parenthesis, contrast, repetition, or explanation, where the phrase or sentence is of small comparative importance ; and often when qualification of time, place, or manner is made.

3. *THE PARTS WHICH ARE TO BE SLURRED* in a portion of the exercises are printed in *Italic* letters. Students will first read the parts of the sentence that appear in Roman, and then the whole sentence, passing lightly and quickly over what was first omitted. They will also read the *unmarked* examples in like manner.

EXERCISES IN SLUR.

1. I am sure, *if you provide for your young brothers and sisters*, that God will bless you.
2. The general, with his head drooping, and his hands leaning on his horse's neck, moved feebly out of the battle.
3. Children are wading, *with cheerful cries*,
 In the shoals of the sparkling brook ;
 Laughing maidens, *with soft young eyes*,
 Walk or sit in the shady nook.

4. The sick man *from his chamber* looks at the twisted brooks; and, *feeling the cool breath of each little pool*, breathes a blessing on the summer rain.

5. The calm shade shall bring a kindred calm, and the sweet breeze, that makes the green leaves dance, shall waft a balm to thy sick heart.

6. Young eyes, that last year smiled in ours,
Now point the rifle's barrel;
And hands, then stained with fruits and flowers,
Bear redder stains of quarrel.

7. If there's a Power above us—and that there is, *all Nature cries aloud through all her works*—He must delight in virtue; and that which He delights in must be happy.

8. The village church, among the trees,
Where first our marriage vows were given,
With merry peals shall swell the breeze,
And point with taper spire to heaven.

IV. PAUSES.

I.

DEFINITIONS.

PAUSES are suspensions of the voice in reading and speaking, used to mark expectation and uncertainty, and to give effect to expression.

2. *THE PAUSE IS MARKED* thus ¶ in the following illustrations and exercises.

II.

RULES FOR PAUSES.

THE SUBJECT OF A SENTENCE, or that of which something is declared, when either *emphatic* or *compound*, requires a pause after it; as,

The *cause* ¶ will raise up armies. *Sincerity* and *truth* ¶ form the basis of every virtue.

2. *TWO NOUNS IN THE SAME CASE*, without a connecting word, require a pause between them ; as,

I admire *Webster* ∇ *thē orator*.

3. *ADJECTIVES THAT FOLLOW* the words they qualify or limit, require pauses immediately before them ; as,

He had a mind ∇ deep ∇ active ∇ well-stored with knowledge.

4. *BUT, HENCE*, and other words that mark a sudden change, when they stand at the beginning of a sentence, require a pause after them ; as,

But ∇ these joys are his. Hence ∇ Solomon calls the fear of the Lord ∇ the beginning of wisdom.

5. *IN CASES OF ELLIPSIS*, a pause is required where one or more words are omitted ; as,

He thanked Mary many times ∇ Kate but once. Call this man friend ∇ that ∇ brother.

6. *A SLURRED PASSAGE* requires a pause immediately before and immediately after it ; as,

The plumage of the mocking-bird ∇ though none of the homeliest ∇ has nothing bright or showy in it.

PUPILS will tell which of the rules are illustrated by the following

EXERCISES IN PAUSES.

1. All promise ∇ is poor dilatory man.
2. Procrastination is the thief of time.
3. Weeping ∇ may endure for a night ∇ ∇ but joy ∇ cometh in the morning.
4. Paul ∇ the Apostle ∇ wrote to Timothy.
5. Solomon, the son of David, was king of Israēl.
6. He was a friend ∇ gentle ∇ generous ∇ good-humored ∇ affectionate.
7. You see a gentleman, polished, easy, quiet, witty, and, socially, your equal.
8. The night wind with a desolate moan swept by.
9. But ∇ I shall say no more ∇ pity and charity being dead ∇ to a heart of stone.
10. Husbands and fathers ∇ think of their wives and children.

III.

MARKS OF PUNCTUATION.

SUCH POINTS OR MARKS are here introduced as are necessary, in written or printed language, to make plain the meaning of the writer, or to mark a portion of the pauses used in good reading. The teacher will employ this for a reading lesson, and not for a task, making all necessary additional explanations.

1. *THE COMMA* [,] marks the smallest division of a sentence, and represents the shortest pause ; as,

The butterfly, child of the summer, flutters in the sun.

2. *THE SEMICOLON* [;] separates such parts of a sentence as are less closely connected than those divided by a comma, and usually represents a longer pause ; as,

The noblest men and women have been children once ; lisping the speech, laughing the laugh, thinking the thought, of childhood.

3. *THE COLON* [:] separates parts of a sentence less closely connected than those divided by a semicolon, and usually represents a longer pause ; as,

He who receives a good turn should never forget it : he who does one should never remember it.

4. *THE PERIOD* [.] is placed at the close of a sentence which declares something, and usually represents a full stop. It must be used after an abbreviated word ; as,

If you will, you can rise. Send the clothing and the money to Geo. W. Stevenson, Esq.

5. *THE INTERROGATION POINT* [?] shows that a question is asked ; as,

You say you will do better to-morrow ; but are you sure of to-morrow ? Have you one hour in your hand ?

6. *THE EXCLAMATION POINT* [!] is placed after words that express surprise, astonishment, admiration, and other strong feelings ; as,

Alas my noble boy ! that thou shouldst die !

7. *THE DASH* [—] is ūsed when a sentence breaks off abruptly; when there is an unexpected tŭrn in sentiment; and for a lōng or significant pause; as,

Was thēre ever a braver soldier? Was there ever—but I scōrn to bōast. There are two kinds of evils—those which can not be cured, and those which can.

8. *MARKS OF PARENTHESIS* () are ūsed to inclose words that interrupt the prōgress of the sentence in which they appear, and that can be omitted without injury to its sense. They should be *slurred* in reading; as,


Whether playing ball or riding on horseback (*for he rides often*), the boy knows both how to start and when to stop.


9. *BRACKETS* [] are chiefly used to inclose words that serve to explain one or more words of a sentence, or to point out a reference; as,

Washington [the Father of his country] made this remark. You will find an account of the crēation in the Bible. [See Genesis, chap. i.]

10. *MARKS OF QUOTATION* [“ ”] are used to show that the reāl or supposed words of ānōther are given. A quotation written within a quotation requires ōnly single marks; as,

“If this poor man,” said my father, “thus earnestly says, ‘I thank Gōd that He is good to me,’ how can we express our thanks for his many mercies!”

11. *THE INDEX, OR HAND* [,], points out a passage for special attention; as,

 All orders will be promptly and cārefully attended to.

12. *THE APOSTROPHE* [’], looking like a cōmmā placed ābōve the line, denotes thē omission of one or mōre letters. It is also ūsed before *s* in the singular number, and after *s* in the plural, to mark possession; as,

Do not āsk who’ll go with you: go āhead. Ūnele bought Cōrā’s shōes, and the boys’ hats.

13. MARKS OF ELLIPSIS [— ****] are formed by means of a long dash, or of a succession of periods or stars of various lengths, and are used to indicate the omission of letters in a word, of words in a sentence, or of one or more sentences ; as,

Friend C——s is in trouble. “Thou shalt love the Lord thy Gōd with all thy heart, and thy neighbor as thyself.” “Charity suffereth long and is kind ; **** beareth all things, believeth all things, endureth all things.”

14. THE HYPHEN [-] is placed after a syllable ending a line, to show that the remainder of the word begins the next line. It usually unites the words of which a compound is formed, when each of them retains its original accent ; as,

We thank the all'-wise' Gōd for the in'cense-brēath'ing morn.

15. MARKS OF REFERENCE.—The Asterisk, or Star [*], the Obelisk, or Dagger [†], the Double Dagger [‡], the Section [§], Parallel Lines [||], and the Paragraph [¶], are used, in the order named, when references are made to remarks or notes in the margin, at the bottom of the page, or some other part of the book. Letters and figures are often used for marks of reference.

16. THE DIÆRESIS [¨] is placed over the latter of two vowels to show that they form separate syllables ; as,

His ideās of the Creātor were formed in those aērial heights.

PUPILS will be required to give the names and uses of all the *marks* in the following

EXERCISES IN PUNCTUATION.

1. The true lover of beauty sees it in the lowliēst flower, meets it in ēvēry pāth, enjoys it everywhere.

2. Stones grow ; vegetables grow and live ; animals grow, live, and feel.

3. Do not insult a pōor man : his misery entitles him to pity.

4. I take—eh ! oh !—as much exercise—ch !—as I can, Madam Gout. Yqu know my inactive state.

5. "Honest boys," said I, "be so good as to tell me whether I am in the way to Richmond."

6. "A pure and gentle soul," said he, "often feels that this world is full of beauty, full of innocent gladness."

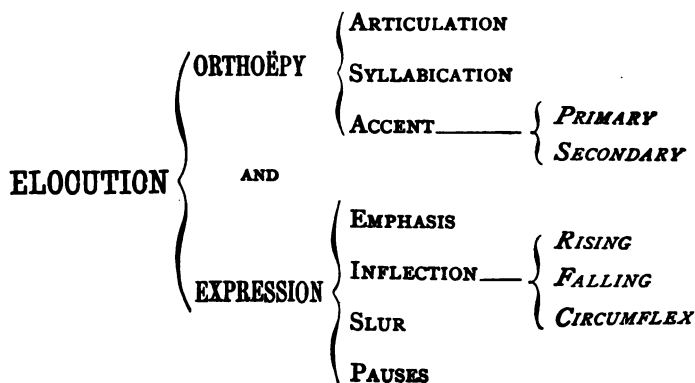
7. Has God provided for the poor a coarser earth, a rougher sea, thinner air, a paler sky?

8. Angry children are like men standing on their heads: they see all things the wrong way. To rule one's anger is well: to prevent it is better.

9. You speak like a boy—like a boy who thinks the old, gnarled oak can be twisted as easily as the young sapling.

10. What do you say? What? I really do not understand you. Be so good as to explain yourself again. Upon my word, I do not.—Oh! now I know: you mean to tell me it is a cold day. Why did you not say at once, "It is cold to-day?"

GENERAL DIAGRAM.



PART II.
SELECT READINGS.

IV.

14. *LITTLE ARTHUR'S PRAYER.*

THE little school-boys went quietly to their own beds, and began undressing and talking to one another in whispers; while the larger, among whom was Tom, sat on one another's beds, chatting, with their jackets and waistcoats off.

2. Poor little Arthur was overwhelmed with the novelty of his position. He could hardly bear to take off his jacket; however, with an effort, off it came, and then he paused and looked at Tom, who was sitting at the bottom of his bed, talking and laughing.

3. "Please, Brown," he whispered, "may I wash my face and hands?"—"Of course, if you like," said Tom, staring, "that's your wash-stand under the window, second from your bed. You'll have to go down for more water in the morning, if you use it all."

4. On went the talk and laughter. Arthur finished his washing and undressing, and put on his night-gown. He then looked round more nervously than ever. Two or three of the little boys were already in bed, sitting up with their chins on their knees. The light burned clear, the noise went on.

5. It was a trying moment for the poor little lonely boy; however, this time he did not ask Tom what he might or might not do, but dropped on his knees by his bedside, as he had done every day from his childhood, to open his heart to Him who heareth the cry and beareth the sorrows of the tender child.

6. Tom was sitting at the bottom of his bed, unlacing his boots, so that his back was toward Arthur. He did not see what had happened, and looked up in wonder at the sudden silence. Then two or three boys laughed and sneered, and a big, brutal fellow, who was standing in the middle of the room, picked up a slipper and shied it at the kneeling boy, calling him a sniveling young shaver.

7. Then Tom saw the whole, and, the next moment, the boot he had just pulled off flew straight at the head of the bully, who had just time to throw up his arm and catch it on

his elbow. "Confound you, Brown ; what's that for ?" roared he, stamping with pain. "Never mind what I mean," said Tom, stepping on the floor, every drop of blood tingling ; "If any fellow wants the other boot, he knows how to get it."

8. What would have been the result is doubtful, for at this moment the last boy came in, and not another word could be said. Tom and the rest rushed into bed and finished their unrobing there, and, in another minute, the old servant, as punctual as the clock, had put out the candle and toddled on to the next room, shutting their door with his usual, "Good night, gentlemen."

9. Many of the boys took to heart that little scene, before they slept. Tom was wide-awake ; sleep seemed to have deserted his pillow. For some time his excitement, and the flood of memories which chased one another through his brain, kept him from thinking or resolving.

10. Then the thought of his own mother came across him, and the promise he had made at her knee, years before, never to forget to kneel by his bedside, and give himself up to his Father, before he laid his head on the pillow, from which it might never rise ; and he lay down and cried as if his heart would break.

11. Poor Tom ! his first and most bitter feeling was a sense of his own cowardice. He had lied to his mother, to his conscience, to his God. How could he bear it ! Then, too, the poor little weak boy, whom he had pitied and almost scorned for his weakness, had done that which he, braggart as he was, dared not do.

12. The first dawn of comfort came to him in vowing to himself that he would stand by that boy through thick and thin, and cheer him, and help him, and bear his burdens, for the good deed done that night. He resolved to write home the next day and tell his mother all, and what a coward her son had been. He resolved, lastly, to bear his testimony the next morning, and then peace came to him.

13. It would be harder to begin in the morning than at night, but he felt that he could not afford to let one chance slip. Several times he faltered, for the Devil first showed him all his old friends calling him "Saint," and "Squaretoes," and

à dōzen hard names, and whispered to him that his motives would be misunderstood, and he would ȳnly be left ālōne with the new boy; whereas, it was his duty to keep all means of influence, that he might do good to the largest number. However, his good āngel wās too strōng that night, and he tūrned on his side and slept, tired of trying to reason, but resolved to follow thē impulse which had been so strōng and consōling.

14. Next morning he wās up and washed and dressed, āll but his jacket and wiistcōat, just as the ten minutes' bell began to ring; and, then, in the face of the whōle rōom, he knelt down to pray. Not five words could he say—the bell mōcked him; he was listening for every whisper in the room—what wēre they all thinking of him?

15. He wās āshāmed to go on kneeling, āshamed to rise from his knees. At lāst, as it were from his inmost heart, a still, small voice seemed to breathe fōrth the words, "*God be merciful to me a sinner!*" He repeated them over and over, clinging to them as for his life, and rose from his knees, comforted and humbled, and ready to face the whōle world.

16. It wās not needed; two other boys besides Arthur had already followed his exāple, and he went down to the great school with ā glimmering of another lēsson in his heart—the lesson that he who has conquered his own cowardly spirit has conquered the whōle outward world. He found, too, how greatly he had exāggerated thē effect that would be produced by his act. For ā few nights thēre wās a sneer or a lāugh when he knelt; but this pāsSED ōff sōon, and, one by one, all thē other boys but three or four followed the lead.

V.

15. THE STORK OF STRASBOURG.

WHEN travelers in Europe wish to go from Pāris to Switzerland or back again, they ōften take the rōute which pāsSES through the city of Strās'bōurg, in order to visit the great cathedral there. This city used to belong to Germany; but in 1681 it was ceded to Frānce, and held by that country till its capture by Germany in the war of 1870.

2. If you should take ā walk or drive through the streets of

Strasbourg, and should chance to look up to the curious roofs of the houses, with their four or five rows of odd, eye-shaped windows projecting from them, you would notice that many of the chimneys were covered on the top with a sort of bedding of straw, and perhaps upon this you would see a great bird, with a long bill and a short tail, mounted on two long, thin legs. He would be standing so very still that you would think it must be one of the curious ornaments that the people in Europe put upon their houses.

3. But if you look long enough, you will see him stretch out a pair of enormous¹ wings, throw back his head upon his body, and rise slowly and majestically² into the air: he would not fly very far, however, but, alighting in the street where there has been a market, seize a fish that has been thrown into the gutter, and fly back with it to his nest. This is the famous stork—a bird which is common in Europe, especially in the large cities, being fond of the society of man.

4. The stork is a bird of most excellent character. He is a pattern of goodness to his parents, and to his children. He never forgets a kindness, and is so useful that the people in Holland make false chimneys to their houses, so that the storks may find places enough for their nests; and in German cities they put a kind of framework upon their chimneys, so that the storks may find it more convenient.

5. Once, in Strasbourg, a chimney took fire. Upon this chimney was a nest, in which were four young storks not yet able to fly. Think of the despair³ of the stork-mother as the smoke enveloped her poor little ones, and the heat threatened to roast them alive! They were too young for her to carry them away in her beak—that would strangle them; and to throw them out of their nest would only break their little necks.

6. The mother's instinct⁴ taught her what to do. She flew back and forth over the nest, flapping her great wings over it, and so making a current of air in which the young could

¹ *E nôt'mous*, differing from, or exceeding the common rule, form, or size; greater than common.

² *Ma jés'tic al ly*, with dignity; with a lofty air or appearance.

³ *De spair'*, the loss of all hope.

⁴ *In'stinct*, inward impulse; the natural, unreasoning impulse in an animal by which it is guided to the performance of any action.

breathe. But álás ! a great quantity of sōot¹ all on fire began to fall, and now they must cĕrtainly be bŭrnt álve.

7. No ! the good mother extended her great wings over the nest, and allowed the burning sōot to fall upon herself. It had bŭrnt one wing nearly áwāy when the people below came with ladders, and saved the nest and the four little birds and the good mother. They took cĕre of her, but she was always infirm ; she could fly no mōre, and for many years she used to go round from house to house, and the people would feed her.

8. The storks always spend the winter in Af'ricá, and always make thĕir jōurnĕys in the night. When the time comes for them to go, they all assemble together and chōōse á leader. Such á chattering as they make ! No doubt they have a great deal of trouble in getting ĕvĕry thing settled ; they make all thĕir talk with their jaws, which sound like castanets.² They always go at the same time ĕvĕry year, and retŭrn to their chimney nests when the winter is over.

9. One well-bred stork, that had made his nest in the same chimney for many years, used to come and walk up and down before the dōor of the house where his nest wás, the morning áfter his retŭrn, clattering his bill, as much as to say, "Good morning, sŕ : you see I am here again." And in thĕ autumn, just before he went áwāy, he would come and do the same again, to bid good-bye, and the máster would come out and say, "Good-bye : á pleasant journey to you."

10. Thĕre is á little stōry that is told to illŭs'trate³ the gratitude of the stōrk. Once á naughty boy threw a stōne at a stork and broke its leg. It got into its nest and thĕre lay. The women of the house fed it, sĕt its leg, and cured it, so that it wás able, at the proper sĕáson, to fly áwāy with the rest.

11. Next spring the bĭrd, which was rĕc'ognized by the women by its pecu'liar gait, retŭrned ; and when they came near it, the lame creature dropped gratefully at their feet from its bill the finĕst diámōnd it had been able to pick up in its travels. It used to be said that they were in the habit of throwing

¹ Soot (sŭt).

² Cás'ta nĕt, an instrument composed of small, rounded shells of ivōry or hard wood, shaped like

spōons, fásstened to the thumb, and bĕaten with the middle fĭnger.

³ Il lŭs'trate, to set in á clear light or make plain.

down one of their young to their landlord before they left their nests, as a kind of rent. That was carrying gratitude a little too far, I think—don't you?

12. One reason why the storks are so welcome in large cities is, that they are very useful in eating up all the refuse that is thrown into the streets. In European cities, two or three times in the week, the farmers, and fishermen, and butchers, in the country round, bring their produce into the city in carts, where it is displayed in tempting order; and then their wives and daughters, in curious caps and dresses, sell it to the city people.

13. The market is over by noon, and then the market-place is covered with the storks, who clean it all up, and carry away all that has been dropped. They are particularly fond of fish and serpents, and eels and frogs are considered a great delicacy by them. They are so valuable, that, in some places, to kill them used to be considered a crime, punished with death, and they have even been worshiped, like the ibis in Egypt.

14. There is a gigantic stork, a native of Bengal,¹ which is called the Adjutant, because from a distance it looks like a man with a white waistcoat and trousers. One of these great birds was brought to London, and lived over seventy years in the Regent's Park. It is from under the wings of this variety that the white, downy feathers, called *marabou*,² come.

SECTION IV.

I.

16. THE BAREFOOT BOY.

BLESSINGS on thee, little man,
 Barefoot³ boy with cheek of tan!
 With thy turned-up pantaloons,
 And thy merry whistled tunes;
 With thy red lip, redder still
 Kissed by strawberries on the hill;

¹ Bengal (ben gal'), a province of British India.

² Marabou (mār'a bō').

³ Barefoot (bār'fūt).

With the sunshine on thy face,
 Through thy tōrn brim's jāunty¹ grace :
 From my heart I give thee joy ;—
 I was once a barefōot boy !

2. Prince thou art—the grown-up man
 Only is republican.²

Let the million-dollarēd ride—
 Barefōot, trudging at his side,
 Thou hast mōre than he can buy,
 In the reach of ear and eye :
 Outward sunshine, inward joy—
 Blessings on thee, barefoot boy !

3. Oh for boyhood's pāinlēs play ;
 Sleep that wakes in lāughing dāy ;
 Health that mōcks the doctor's rules ;
 Knowledge (never lēarned of schōols)
 Of the wild bee's morning chase,
 Of the wild flower's time and place,
 Flight of fowl and habitude³
 Of the tenants of the wood ;
 How the tōr'toise⁴ bears his shell,
 How the woodchuck digs his cell,
 And the ground-mole sinks his well ;
 How the robin feeds her young,
 How the ō'riōle's⁵ nest is hung ;

4. Whēre the whitēst lilies blow,
 Whēre the freshest berries grow,
 Whēre the ground-nut trails its vine,
 Whēre the wood-grape's clusters shine ;
 Of the black wasp's cunning way,
 Māson of his walls of clay,

¹ Jaunty (jān'tī), śiry ; showy.

² Republican (re pūb'li can), one who favors or prefers a government of the people exercised by elected representatives.

³ Hāb'i tūde, usual manner of living, feeling, or acting.

⁴ Tortoise (tər'tīs).

⁵ Ō'ri ōle, a bird of sēvēral varieties of the thrush fāmily—some of a golden-yēllōw, mixed with black, and others having ōrange in place of the yēllōw ; sometimes called golden-robin or hang-bird.

And thē ārehītēct'ural plans¹
 Of gray hornet ārtiṣaṇṣ !²—
 For, eschewing³ bōōks and tāks,
 Nature ānsweṛṣ all he āks ;
 Hand in hand with her he walks,
 Face to face with her he talks,
 Part and parcel of her joy,
 Blessings on the barefoot boy !

5. Oh for boyhood's time of June,
 Crowding years in one brief moon,
 When all thiṅṣ I hēard or saw,
 Me, their māster, waited for ;—
 I waṣ rich in flowers and trees,
 Humming-birds and honey-bees ;
 For my spōrt the squirrel (skwūr'rel) played,
 Plied the snouted mole his spade ;
 For my taste the blackberry-cone
 Pūrples over hedge and stone ;
 Lāughed the brook for my delight,
 Through the day, and through the night,
 Whispering at the garden wall,
 Talked with me from fall to fall !

6. Mine the sand-rimmed pickerel pond,
 Mine the wālnut slopes beyōnd,
 Mine on bending orchard trees
 Apples of Hespērides !⁴
 Still as my hōrī'zon⁵ grew,
 Larger grew my riches, too ;
 All the world I saw or knew
 Seemed ā complex⁶ Chinēse toy,
 Fashioned for ā barefoot boy !

¹ Ar'chi tēct'ūr al, of, or relating to, thē art of building.

² Ar'ti san, one-trained to hand skill in some mechanical art or trade ; ā meehanie.

³ Eschewing (es chū'ing), keeping one's self clear of ; shunning.

⁴ Hespēr'i dēs, four sisters fabled as guardians of golden apples ; hence, *golden* apples are here meant.

⁵ Ho rī'zon, the line that bounds the sight where thē earth and sky appear to meet.

⁶ Cōm'plex, not simple.

7. Oh for festal¹ dainties spread,
 Like my bōwl of milk and bread,—
 Pewter spōon and bowl of wōod,
 On the door-stone gray and rude !
 O'er me like a regal² tent,
 Cloudy-ribbed, the sunset bent,
 Pūrple-cūrtained, fringed with gold,
 Lōoped in many a wind-swung fold ;
 While for music came the play
 Of the pied frogs' ōrchestra³ ;
 And, to light the noisy choir,
 Lit the fly his lamp of fire ;
 I wās monarch : pōmp and joy
 Waited on the barefōot boy !
8. Chēerily, then, my little man,
 Live and lāugh, as boyhood can,
 Though the flinty slopes be hard,
 Stubble-speared the new-mown sward,
 Every morn shall lead thee thrōugh
 Fresh baptisms of the dew ;
 Every evēning from thy feet
 Shall the cool wind kiss the heat.
9. All too sōon these feet must hide
 In the prīson-cells of pride,
 Lose the freedom of the sod,
 Like a colt's for work be shod,
 Made to tread the mills of toil
 Up and down in cēaseless moil ;
 Happy if their track be found
 Never on forbidden ground,—
 Happy if they sīnk not in
 Quick and trēacherous⁴ sands of sin.
 Ah ! that thou couldst know thy joy
 Ere it pāsses, BAREFOOT BOY !

¹ Fēs'tal, belonging to a holiday, or feast ; joyous ; gay. of musicians performing in public.
² Rē'gal, pertaining to a king ; ⁴ Moil, the soil or defilement that

kingly ; royal. comes from severe labor ; a spot.
³ Orchestra (gr'kes trā), a band ⁵ Trēach'er ōus, faithless ; be-

traying a trust.

II.

17. THE PASHA'S SON.

PART FIRST.

DURING my winter travels in Af'ricâ, sêvêral years ago, I visited Khartoum,¹ an Egyptian capital town of Nû'biâ, situated at the junction² of the Blue and the White Nile. The two rivers meet just bêlôw the town, and flow as a single stream to the Mediterrâneân, a distance of fifteen hundred miles.

2. When I reached Khartoum, thê Austrian Consul³ invited me to his house; and thêre I spent three or four weeks making acquaintance with thê Egyptian ôffîcers, the chiefs of the dêsêrt tribes, and the former kings of the different tribes of Ethîopiâ. When I left my bôat, on arriving, and walked thrôugh the nârrôw streets, between mud walls, very few of which were êven whitewashed, I thought it a miserable place, and began to look out for some garden where I might pitch my tent, rather than live in one of those dirty-lôoking habitations.⁴

3. The wall âround the Consul's house was of mud like thê others; but when I entered I found clean, hândsome rôoms, which fûrnished delightful shade and coolness during the heat of the dâÿ. The rôôf was of pâlm-lôgs, covered with mud, which the sun baked into a hard mâss, so that the house was in rêâl'ity as good as a brick dwelling. It was a great deal môre comfortable than it appeared from thê outside.

4. Thêre wêre other features of the place, however, which it would be difficult to find anywhere except in Central Af'ricâ. After I had taken possession of my room, and êaten breakfast with my host,⁵ I went out to lôok at the garden. On each side of the steps, leading down from the door, sat two apes that barked and snapped at me.

5. The next thing I saw was a lêopard tied to the trunk of

¹ Khartoum (kâr tòm').

² Junction (jûngk'shun), the place or point of union.

³ Côn'sul, a pêrson commissioned to reside in a fôrêign country, as a representative or agent of a gôvernment, to protect the rights, commerce, merchants, and seamen of

the state, and to aid in commercial and sometimes other transactions with such fôrêign country.

⁴ Hâb'i tâ'tion, a place of âbôde; a house.

⁵ Hôst, one from whom another receives fôod, lodgîng, or entertainment; a landlord.

an orange-tree. I did not dare to go within reach of his rope, although I afterward became well acquainted with him. A little further, there was a pen full of gazelles¹ and an antelope² with immense horns; then two fierce, bristling hyenas; and at last, under a shed beside the stable, a full-grown lioness, sleeping in the shade.

6. I was greatly surprised when the Consul went up to her, lifted up her head, opened her jaws so as to show the shining white tusks, and finally sat down upon her back. She accepted these familiarities so good-naturedly that I made bold to pat her head also. In a day or two we were great friends; she would spring about with delight whenever she saw me, and would purr like a cat whenever I sat down upon her back.

7. I spent an hour or two every day among the animals, and found them all easy to tame except the hyenas, which would gladly have bitten me if I had allowed them a chance. The leopard, one day, bit me slightly in the hand; but I punished him by pouring several buckets of water over him, and he was always very amiable after that. The beautiful little gazelles would cluster around me, thrusting up their noses into my hand, and saying, "Wow! wow!" as plainly as I write it.

8. But none of these animals attracted me so much as the big lioness. She was always good-humored, though occasionally so lazy that she would not even open her eyes when I sat down on her shoulder. She would sometimes catch my foot in her paws as a kitten catches a ball, and try to make a plaything of it—yet always without thrusting out her claws.

9. Once she opened her mouth, and gently took one of my legs in her jaws for a moment; and the very next instant she put out her tongue and licked my hand. There seemed to be almost as much of the dog as of the cat in her nature. We all know, however, that there are differences of character among animals, as there are among men; and my favorite probably belonged to a virtuous and respectable family of lions.

10. The day after my arrival I went with the Consul to visit

¹ *Gazelle*, a small, swift, and beautiful species of antelope.

² *Antelope*, an animal almost midway between the deer and goat.

Its horns are almost always round and ringed. The eyes of some varieties are large, black, and very beautiful.

the Pasha,¹ who lived in a large mud palace on the bank of the Blue Nile. He received us very pleasantly, and invited us to take seats in the shady court-yard. Here there was a huge panther tied to one of the pillars, while a little lion, about eight months old, ran about perfectly loose.

11. The Pasha called the latter, which came springing and frisking toward him. "Now," said he, "we will have some fun." He then made the lion lie down behind one of the pillars, and called to one of the black boys to go across the court-yard on some errand. The lion lay quite still until the boy came opposite to the pillar, when he sprang out and after him.

12. The boy ran, terribly frightened; but the lion reached him in five or six leaps, sprang upon his back and threw him down, and then went back to the pillar as if quite satisfied with his exploit. Although the boy was not hurt in the least, it seemed to me like a cruel piece of fun. The Pasha, nevertheless, laughed very heartily, and told us that he had himself trained the lion to frighten the boys.

III.

18. THE PASHA'S SON.

PART SECOND.

AMONG the Egyptian officers in the city was a Pasha' named Ruffah, who had been banished from Egypt by the Vice'roy.² He was a man of considerable education and intelligence, and was very unhappy at being sent away from his home and family. The climate of Khartoum is very unhealthy, and this unfortunate Pasha had suffered greatly from fever. He was uncertain how long his exile³ would continue: he had been there already two years, and as all the letters directed to him passed through the hands of the officers of government, he was quite at a loss how to get any help from his friends.

2. What he had done to cause his banishment,⁴ I could not ascertain; probably he did not know himself. There are no

¹ Pasha (pa shā'), a Turkish governor or commander.

² Vice'roy, the governor of a kingdom or country, who rules in the name of the king.

³ Exile (ēks'īl), forced separation from one's native country and home.

⁴ Ban'ish ment, the state of being forced by the government of a country from its borders.

elections in those Eastern countries : the people have nothing to do with the choice of their own rulers. The latter are appointed by the Viceroy at his pleasure, and hold office only so long as he allows them. The envy or jealousy of one Pasha may lead to the ruin of another, without any fault on the part of the latter. Probably somebody else wanted Rufah Pasha's place, and slandered him to the Viceroy for the sake of getting him removed and exiled.

3. The unhappy man inspired my profound sympathy. Sometimes he would spend the evening with the Consul and myself, because he felt safe, in our presence, to complain of the tyranny¹ under which he suffered. When we met him at the houses of the other Egyptian officers, he was very careful not to talk on the subject, lest they should report the fact to the government.

4. Being a foreigner² and a stranger, I never imagined that I could be of any service to Rufah Pasha. I did not speak the language well, I knew very little of the laws and regulations of the country, and, moreover, I intended simply to pass through Egypt on my return. Nevertheless, one night, when we happened to be walking the streets together, he whispered that he had something special to say to me.

5. Although it was bright moonlight, we had a native servant with us, to carry a lantern. The Pasha ordered the servant to walk on in advance ; and a turn of the narrow, crooked streets soon hid him from our sight. Every thing was quiet, except the rustling of the wind in the palm-trees which rose above the garden-walls.

6. "Now," said the Pasha, taking my hand, "now we can talk for a few minutes, without being overheard". I want you to do me a favor."—"Willingly," I answered, "if it is in my power."—"It will not give you much trouble," he said, "and may be of great service to me.

7. "I want you to take two letters to Egypt—one to my son, who lives in the town of Tahtah, and one to Mr. Murray, the English Consul-General, whom you know. I can not trust

¹ Týr'an ný, exercise of power over subjects and others with an undue rigor ; cruel discipline.

² Fôr'eign er, a person not belonging to, nor native in the country spoken of.

thē Egyptian mērchants, because, if 'these letters were opened and read, I might be kept here many years longer. If you deliver them safely, my friends will know how to assist me, and perhaps I may soon be allowed to return hōme."

8. I promised to deliver bōth letters with my own hands, and the Pasha parted from me in mōre cheerful spirits at the door of the Consul's house. After a few days I was ready to set out on the retūrn jōurney; but according to custom, I was first obliged to make farewell visits to all thē officers of gōv'ernment.

9. It was verry easy to apprise Rūfah Pasha beforehand of my intention, and he had no difficulty in slipping the letters into my hand without thē action being observed by any one. I put them into my portfolio, with my own letters and papers, where they were entirely safe, and said nōthing ābout the matter to any one in Khartoum.

10. Although I was glad to leave that wild town, with its bŭrning climate, and retrace the lōng way back to Egypt, ācrōss the desert and down the Nile, I felt verry sōrry at being obliged to take leave forever of all my pets. The little gazelles said, "Wow! wow!" in answer to my "Gōōd-bye;" the hyenas howled and tried to bite, just as much as ever; but the dear old lioness I know would have been sōrry if she could have understood that I was going.

11. She frisked āround me, licked my hand, and I tōōk her great tawny¹ head into my arms, and gave her a kiss. Since then I have never had a lion for a pet, and may never have one again. I must confess, I am sōrry for it; for I still retain my love for lions—four-footed ones, I mean—to this dāy.

12. Well, it was a lōng jōurney, and I should have to write many days in order to describe it. I should have to tell of fierce sand-storms in the desert; of resting in pālm-groves near thē old capital of Ekhīōpiā; of plodding,² day āfter day, thrūgh desolate landscapes, on the back of a camel, crōssing stōny ranges of mountains, to reach the Nile again, and then flōating down with the cŭrrent in an ōpen bōat.

¹ Taw'ny, of a dull yellowish-brown color, like things tanned, or persons who are sŭnbŭrnt. ² Plōd'ding, traveling steadily, heavily, and slowly.

IV.

19. THE PASHA'S SON.

PART THIRD.

IT was nearly two months before I could deliver the (thū) first of the Pasha's letters—that which he had written to his son. The town of Tahtah is in Upper Egypt. You will hardly find it on the maps. It stands on a little mound, several miles from the Nile, and is surrounded by the rich and beautiful plain which is every year overflowed by the river.

2. There was a head-wind, and my boat could not proceed very fast; so I took my faithful servant, Aehmet (āk'met), and set out on foot, taking a path which led over the plain, between beautiful wheat-fields and orchards of lemon-trees. In an hour or two we reached Tahtah—a queer, dark old town, with high houses and narrow streets. The doors and balconies were of carved wood, and the windows were covered with lattices, so that no one could look in, although those inside could easily look out. There were a few sleepy merchants in the bazaar,¹ smoking their pipes and enjoying the odors of cinnamon and dried roses which floated in the air.

3. After some little inquiry, I found Rufah Pasha's house, but was not admitted, because the Egyptian women are not allowed to receive the visits of strangers. There was a shaded entrance-hall, open to the street, where I was requested to sit, while the black serving-woman went to the school to bring the Pasha's son. She first borrowed a pipe from one of the merchants in the bazaar, and brought it to me.

4. Aehmet and I sat there, while the people of the town, who had heard that we came from Khartoum and knew the Pasha, gathered around to ask questions. They were all very polite and friendly, and seemed as glad to hear about the Pasha as if they belonged to his family. In a quarter of an hour the woman came back, followed by the Pasha's son and the school-master, who had dismissed his school in order to hear the news.

5. The boy was about eleven years old, but tall of his age. He had a fair face, and large, dark eyes, and smiled pleasantly

¹ Bazaar (bā zār'), in the East, an assembly of shops where goods are exposed for sale; an exchange, or a market-place.

when he saw me. If I had not known something of the customs of the people, I should have given him my hand, perhaps drawn him between my knees, put an arm around his waist, and talked familiarly; but I thought it best to wait and see how he would behave toward me.

6. He first made me a graceful salutation,¹ just as a man would have done, then took my hand and gently touched it to his heart, lips, and forehead, after which he took his seat on the high divān,² or bench, by my side. Here he again made a salutation, clapped his hands thrice, to summon the woman, and ordered coffee to be brought.

7. "Is your Excellency in good health?" he asked. "Very well, praised be Allah!"³ I answered. "Has your Excellency any commands for me? You have but to speak: you shall be obeyed."

8. "You are very kind," said I; "but I have need of nothing. I bring you greetings from the Pasha, your father, and this letter, which I promised him to deliver into your own hands." Thereupon I handed him the letter, which he laid to his heart and lips before opening. As he found it a little difficult to read, he summoned the schoolmaster, and they read it together in a whisper.

9. In the mean time coffee was served in little cups, and a very handsome pipe was brought by somebody for my use. After he had read the letter, the boy turned to me with his face a little flushed, and his eyes sparkling, and said, "Will your Excellency permit me to ask whether you have another letter?"

10. "Yes," I answered; "but it is not to be delivered here."—"It is right," said he. "When will you reach Cairo?"⁴ "That depends on the wind; but I hope in seven days from now." The boy again whispered to the schoolmaster, but presently they both nodded, as if satisfied, and nothing more was said on the subject.

11. Some shēr'bet (which is nothing but lemonade flavored

¹ Sāl'u tā'tion, the act of greeting or paying respect by words or actions commonly used.

² Divān', a cushioned seat placed

against the wall of a room.

³ Al'lāh, the true or only God—the Arabic name of God.

⁴ Cai'rō, the capital of Egypt.

with rose-water) and pomegranates¹ were then brought to me, and the boy asked whether I would not honor him by remaining during the rest of the day. If I had not seen his face, I should have supposed that I was visiting a man—so dignified and self-possessed and graceful was the little fellow.

12. The people looked on as if they were quite accustomed to such mature² manners in children. I was obliged to use as much ceremony with the child as if he had been³ the governor of the town. But he interested me, nevertheless, and I felt curious to know the subject of his consultation with the school-master. I was sure they were forming some plan to have the Pasha recalled from exile.

13. After two or three hours I left, in order to overtake my boat, which was slowly working its way down the Nile. The boy arose, and walked by my side to the end of the town, the other people following behind us. When we came out upon the plain, he took leave of me with the same salutations, and the words, "May God grant your Excellency a prosperous journey!"

14. "May God grant it!" I responded; and then all the people repeated, "May God grant it!" The whole interview seemed to me like a scene out of the "Arabian Nights." To me it was a pretty, picturesque⁴ experience, which can not be forgotten: to the people, no doubt, it was an every-day matter.

15. When I reached Cairo, I delivered the other letter, and in a fortnight afterward left Egypt; so that I could not ascertain, at the time, whether any thing had been done to forward the Pasha's hopes. Some months afterward, however, I read in a European⁵ newspaper, quite accidentally, that Rūfah Pasha had returned to Egypt from Khartoum. I was delighted with the news; and I shall always believe, and insist upon it, that the Pasha's wise and dignified little son had a hand in bringing about the fortunate result.

¹ Pomegranate (pūm grān'ēt), a fruit as large as an orange, having a hard rind filled with a soft pulp and numerous seeds, of a reddish color.

² Ma tūre', ripe; full-grown.

³ Been (bīn).

⁴ Pict'ur ēsque', fitted to form a good or pleasing picture; presenting that peculiar kind of beauty which is agreeable in a picture.

⁵ Eu'ro pē'an, pertaining to Europe; a native of Europe.



V.

20. THE BOY AND THE BELL.

PART FIRST.

WITHIN a chûrchyard's sacred ground,
 Whose fading tablets tell
 Where they who built the village church
 In solemn silence dwell,
 Half hidden in the earth there lies
 An ancient Chapel-Bell.

2. Broken, decayed, and covered o'er
 With mouldering leaves and rust ;
 Its very name and date concealed
 Beneath a cankering crust ;

Forgotten—like its early friends,
Who sleep in neighboring dust.

3. Yet it was once a trusty Bell,
Of most sonð'roú's ¹ lung,
And many a joyous wedding-peal,
And many a knell had rung,
Ere Time had cracked its brāzen sides,
And broke its iron ² tóngue.
4. And many a youthful heart had danced,
In mērry Christmas-time,
To hear its pleasant roundelāy,³
Sung out in ringing rhyme;
And many a worldly thought been checked
To list its Sabbath chime.
5. A youth ⁴—a bright and happy boy—
One sultry ⁵ summer's dāy,
Aweary of his bat and ball,
Chānged hitherward to strāy,
To read a little book he had,
And rest him from his plāy.
6. "A sōft and shady spot is this!"
The rosy youngster cried,
And sat him down, beneath a tree,
That āncient Bell beside
(But hidden in the tangled grāss,
The Bell he né'er espied).
7. Anon,⁶ a mist fell on his book:
The letters seemed to stir;
And thōugh, full ōft, his flagging sight
The boy essayed to spūr,
The mazy page was quickly löst
Benēath a eloudy blār.⁷

¹ So nð'roú's, high-sounding; giving a clear or loud sound.

² Iron (l'ērn).

³ Round'e lāy, a simple country strain which is short and lively.

⁴ Youth (youth).

⁵ Sül'try, verry hot, bürning, and oppressive.

⁶ A nön', quickly; immediately.

⁷ Blur (blēr).

8. And while he marveled much at this,
 And wondered how it came,
 He felt a languor¹ creeping o'er
 His young and weary frame,
 And heard a voice, a gentle voice,
 That plainly spoke his name.
9. That gentle voice that named his name
 Entranced² him like a spell,³
 Upon his ear so very near
 And suddenly it fell,
 Yet soft and musical, as 'twere
 The whisper of a bell.
10. "Since last I spoke," the voice began,
 "Seems many a dreary year!
 (Albeit, 't is only since thy birth
 I've lain neglected here!)
 Pray list, while I rehearse a tale
 Behooves⁴ thee much to hear.

VI.

21. THE BOY AND THE BELL.

PART SECOND.

"ONCE, from yon ivied tower, I watched
 The villagers, around,
 And gave to all their joys and griefs
 A sympathetic⁵ sound—
 But most are sleeping now, within
 This consecrated⁶ ground.

¹ Languor (lǎng'gwŭr), that flagging or drooping condition of the body which is caused by the effect of heat, or by weakness from any cause; listlessness.

² Entranced (en trǎnst'), placed in a condition in which the soul seems to have left the body and gone into another state of being;

filled with delight or wonder.

³ Spell, words repeated for their magical power; hence, any charm.

⁴ Behooves (be hqvz'), is meet, fit, or necessary for.

⁵ Sým'pa thết'ic, tending to, or showing sympathy.

⁶ Oñ'se crăt'ed, given or set apart for sacred purposes.

2. "I used to ring my mērriēst peal
 To hail the blushing bride ;
 I sadly tōlled for men cut down
 In strength and manly pride ;
 And solemnly—not mournfully—
 When little children died.
3. "But, chief, my duty wās to bid
 The villagers repair,
 On each returning Sabbath morn,
 Unto the House of Prayer,
 And in His own appointed place
 Our Fāther's mērcy shāre.
4. "Ah ! well I mind me of a child,
 A gleesome, happy maid,
 Who came, with constant step, to chûrch,
 In cōmely¹ garb,² arrayed,³
 And knelt her down full solemnly,
 And penitently⁴ prayed.
5. "And oft when chûrch wās dōne, I marked
 That little maiden near
 This pleasant spot, with bōok in hand,
 As yqu are sitting here—
 She rēad of sin and unbelief,
 And wept with grief sincere.
6. "Years rōlled āwāy—and I beheld
 The child to wōman⁵ grōwn ;
 Hēr cheek wās fāirer, and her eye
 With brighter luster shōw ;
 But childhood's trûth⁶ and innocence
 Were still the maiden's own.
7. "I never rang a mērriēr peal
 Than when, a joyous bride,

¹ Comely (kūm'li), suitable or becoming ; handsome.

² Garb, clothing ; dress.

³ Ar rāyed', decked or dressed.

⁴ Pēn'i tent ly, with sincere sorrow for sin.

⁵ Woman (wum'an).

⁶ Truth (trûth), Rule 4, p. 24.

She stood benēath the sacred pōrch,¹
 A noble yōuth beside,
 And plighted² him her maiden trōth,³
 In maiden love and pride.

8. "I never tōlled a deeper knell,⁴
 Than when, in āfter years,
 They laid her in the chūrchyard here,
 Whēre this lōw mound appears—
 The vērý grave, my boy, that you
 Are wātering now with tears !

9. "*It is thy mother !* gentle boy,
 That claims this tale of mine—
 Thou art a flower whose fatal birth
 Destroyed the pārent⁵ vine !
 A precious flower art thou, my child—
 Her life wāş given for thine !

10. The boy āwōke, as from a dream,
 And thoughtful lōoked āround,
 But nōthing saw, save at his feet,
 His mōther's lowly mound,
 And by its side that āncient Bell,
 Hālf⁶ hidden in the ground !

¹ Pōrch, a kind of hall at thē entrance of chūrches or other buildings ; an entrance way.

² Plight'ed, gave as security for the performance of a cērtain act ; pledged.

³ Trōth, trūth ; belief ; faith.

⁴ Knell (nēl), the stroke of a bell rung at a funeral, or at the death of a pērson.

⁵ Parent (pār'ent).

⁶ Half (hāf).

SECTION V.

I.

22. THE RAIN.

A MERCHANT, riding home from a fair, had a *pörtmän'-teau*¹ with a large sum of money behind him. It was raining very heavily, and the good man became wet through. He was annoyed at this, and complained very much that God had given him such bad weather for his journey.

2. His way led him through a thick forest. The fierce winds, the black clouds, the sad sighings of the swaying trees, the snapping and clatter of dead limbs, the roll of the thunder, the gleam of the lightning, and the hissing and roar of the tempest filled him with fear.

3. As he approached a tuft of tall trees for shelter from the storm, to his great terror he saw a robber standing there, who aimed his gun at him and drew the trigger.

4. He would have certainly been killed, but the powder had become damp with the rain, and the gun would not go off. He immediately gave spur to his horse, and happily escaped the danger.

5. When the merchant was in safety, he said to himself, "What a fool I was to complain about the bad weather, instead of taking it patiently as a providence² of God! If the sky had been bright, and the air pure and dry, I should now be lying dead in my blood, and my children would wait in vain for their father's return.

6. "The rain at which I murmured saved my property and life. In future, I will not forget what the proverb³ says—'What God sends is always well, though why, 'tis often hard to tell.'"

¹ *Portmanteau* (*pört män'tö*), a bag usually made of leather, for carrying clothes and other things on journeys.

² *Pröv'i dence*, foresight; time-

ly care; readiness to provide.

³ *Pröv'erb*, an old and common saying; a sentence which expresses with force and brevity some practical truth.

II.

23. *SUNSHINE AND SHOWERS.*

TWO CHILDREN stood at their father's gate,
 Two girls with golden hair;
 And their eyes were bright, and their voices glad,
 Because the morn was fair.
 For they said—"We will take that long, long walk
 In the hawthorn copse¹ to-day;
 And gather great bunches of lovely flowers
 From off the scented Māy;²
 And oh! we shall be so happy there,
 'Twill be sorrow to come away!"

2. As the children spoke, a little cloud
 Passed slowly across the sky;
 And one looked up in her sister's face
 With a tear-drop in her eye.
 But the other said—"Oh! heed it not;
 'Tis far too fair to rain;
 That little cloud may search the sky
 For other clouds, in vain."
 And soon the children's voices rose
 In merriment again.
3. But ere the morning hours waned,
 The sky had changed its hue,
 And that one cloud had chased away
 The whole great heaven of blue.
 The rain fell down in heavy drops,
 The wind began to blow,
 And the children, in their nice warm room,
 Went fretting to and fro;
 For they said—"When we have aught in store,
 It *always* happens so!"
4. Now these two fair-haired sisters
 Had a brother out at sea;
 A little midshipman, aboard

¹ Copse, a wood of small growth.² Māy, the hawthorn or its flowers.

The gallant "*Victory*."
 And on that self-same morning,
 When they stood beside the gate,
 His ship was wrecked ! and on a raft
 He stood all desolate,
 With the other sailors round him,
 Prepared to meet their fate.

5. Beyond they saw the cool, green land—
 The land with her waving trees,
 And her little brooks, that rise and fall
 Like butterflies in the breeze.
 But above, the burning noon-tide sun
 With scorching stillness shone ;
 Their throats were parched with bitter thirst,
 And they knelt down, one by one,
 And prayed to God for a drop of rain,
 And a gale to waft them on.
6. And then that little cloud was sent—
 That shower in mercy given !
 And, as a bird before the breeze,
 Their bark was landward driven.
 And some few mornings after,
 When the children met once more,
 And their brother told the story,
 They knew it was the hour
 When they had wished for sunshine,
 And God had sent the shower.

III.

24. *LITTLE GERTRUDE.*

PART FIRST.

LITTLE GERTRUDE¹ was the daughter of a German peasant,² who had a cottage and a few acres of land of his own. She was the eldest of five children, and ten years of age. The little cottage stood in the midst of a village, that was

¹ Gertrude (gēr'trud).

class of tillers of the soil, or farm

² Pēas'ant, one of the lowest laborers, in Europe; a countryman.

surrounded by fine large meadows on one side, and on the other by high hills, covered with vineyards¹ to the very summit.

2. Her father had but little money; but when the harvest was good, and the weather favorable, they had not only plenty for themselves, but something for the poor as well. It was a regular festival,² when the time for gathering the fruit arrived: they all went then to the large meadow, and helped to gather the beautiful red apples and yellow pears, for the large plain was covered with fruit-trees of every kind.

3. More delightful still it was, when in autumn they climbed the hills to gather in the grapes. The men had a kind of panner slung on their backs, and when the children had filled their little baskets, they threw (thru) the beautiful white and purple bunches into them.

4. Little Gertrude was a bright, merry little girl, and she had been obliged to help her mother so much in nursing her brothers and sisters, that she had become a very steady child. In the morning she rose very early, and lighted the fire in the stove, while her mother was milking the cow; often, when the others came in, the industrious little girl had the kitchen swept nice and clean, and on the table stood a large dish of porridge ready for breakfast. The little children would all eat out of the same dish, but there was a second one for the older people.

5. If it was not a busy time of the year, little Gertrude was allowed to go to the village school; but she could not often be spared. She was very fond of going to school, perhaps more so than she would have been had she been able to go every day, because people don't care so much about blessings they have never felt the want of.

6. What she liked best of all she was taught at school was the singing, and it made her very happy to join in the pretty hymns and sweet songs of the village children. Often, when she was coming back from the market on her father's cart, she would sing so heartily with her clear voice, that the people looked with pleasure at her bright face, and said, "What a happy child!"

¹ Vine' yard, a yard for grape-vines; a field of vines for raising grapes.

² Fes'ti val, a time of feasting; a feast; a certain day of great joy each year.

7. One dāy she had¹ just retårned with hēr fāther, who had desired her to carry the market-bāskets into an outhouse behind the yard. A strānge man wās looking ācrōss the low wall, and as sōōn as he saw her, he called her by name. "Gērtrude," he said, "come here for ā mōmēt."

8. Gertrude wās not in the least āfrāid, and ran over to him at once, to āsk what he wānted. "Thère is one of yōr fāther's lambs caught in ā hedge,"¹ said the man; "come down and I will gēt it out for yōu."

9. Gertrude dreamed of no harm, and ran off at once. For ā considerable distance she followed the man, until at lāst they had reached the fūrthēst end of the hedge; but no lamb was to be seen. "It must have strayed āwāy," said the man; "come down the lane ā little, we shall find it thère."

10. But Gertrude had by this time become ā little alarmed; and saying that she wās āfrāid her mōther would want her, she was tūrning back, when the man caught her up in his arms, and stuffing something into her mouth, to prevent her from screaming, he ran down the lane with her, where ā small cart wās standing. Into this he threw her, loosened the pony that was tied to a tree, and sitting up in frōnt, he drove āwāy as fāst as possible.

11. Poor Gertrude tried sēvēral times to free her mouth to cry for help, but it wās of no use. For many hours they drove ālōng the lonely rōad, until the pony seemed almost too weary to move on. Then ōnly wās poor Gertrude delivered from the gag,² and hēr companion told her that he would not harm her, if she would remain pērfectly quiet.

12. After this, he drew out a knife that was concealed under his cōat, and showing it to the terrified girl, he said, "But if you dāre say a word to anybody about the way I took you āwāy, I shall be obliged to kill you." They had stopped near a barn, into which they now went. The man brought a bāsket of provisions out of the cart, and pressed Gertrude to eat; but the poor girl was too miserable³ to do that, and sōōn afterward cried herself to sleep.

¹ Hēdge, thorn bushes, or other mouth or thrōat to hinder speaking.
shrubbery, planted as a fence.

² Gāg, something thrust into the ³ Mīs'er a ble, wretched; suffering from any cause; very unhappy.

13. Hēr companion wæs a Gērman by bīrth ; but he had been in almost ēvēry country in the world. He had spent all his life in wandering from place to place : at present he had a small stock of goods, that he had offered for sale in the neighboring town, whēre he had sēvēral times observed little Gērtrude, and hēard her sing.

14. "Such a child," thought he, "would be the vērly thing for me ; if I tōok hēr to Engēland, her voice would be a little fortune to me." He wæs glad when he saw the poor little thing a-slēep, for though he was a bad man, he was not without feeling.

15. For sēvēral days they traveled from place to place : poor Gērtrude became mōre unhappy ēvēry day, though her companion reāilly tried to amūse her. At lāst they reached a large sēapōrt town, whēre Martin—for that was the name he went by—sold his pony and cart, and tōok little Gertrude on bōard a large vēssēl to sail for Engēland (Ing'gland).

IV.

25. LITTLE GERTRUDE.

PART SECOND.

SOME few days āfter, they arrived in Lōndōn, whēre Martin showed Gērtrude many curious and strange sights. One ēvēning he called her to him, and said, "Yqu see, my little wōman, I have now nearly spent all my mōney, and we must do something to ēarn our living. Yqu have behaved vērly well, and if you do so still, I shall sōōn be able to let you go hōme again ; but first you must help me to ēarn some money."

2. "But how could I ēarn mōney?" sobbed the poor child. "Yqu have a vērly good voice, and can sing many pretty sōngs ; I can teach you some mōre. I shall play the guitar :¹ and you must call me fāther."

3. Poor Gērtrude saw that she must submit, and promised, with trembling voice, to do hēr best. And so she did. Wherever these two went, everybody admired the pretty (prīt'ti) little gīrl with the pale face and sad eyes, and when she began to

¹ Guitar (gī tār'), a stringed instrument of music sōmewhat like the violin, but larger and played upon with the fingers.

sing, the people stopped in their walk to listen to the sweet sounds, for she really had a beautiful voice.

4. Meanwhile, Gertrude's father and mother were in the deepest grief for their lost child. Everybody in the village liked little Gertrude, and joined in searching for her with all their hearts, but to no purpose; and the poor parents thought at last that their little girl must have been drowned in the river.

5. After she left them, all seemed to go wrong. A disease came among the sheep, and killed half of them. Two years afterward, a bad harvest made it impossible for them to pay their way. Some of their land had to be sold, and one thing went after another, until, ten years after Gertrude's disappearance, they had lost almost every thing.

6. Sadly were they sitting one evening in their little cottage, that now looked bare and cheerless. Though the autumn wind was cold, they had no fire. The mother had her youngest child on her lap; the father was leaning his head upon the window-sill, looking the picture of hopeless despair.

7. "God sends us more trouble than we can bear," he said at last; "I have borne all with patience, but now every hope has left me." His wife replied gently, "If it be God's will, all may be well yet!" but as she said so, she glanced at the helpless little group around her, and a tear fell down upon the baby's face.

8. "Go well with us, indeed!" said her husband, with a laugh that almost frightened his wife. "Nothing has gone well with us since the child was lost. To-morrow we shall have to leave the house, and God only knows what is to become of us then."

9. A vehicle¹ stopped at the door. The poor man started from his chair. "Here they are already!" he cried. "Will they have the cruelty to turn us out this very night?"

10. A tall, graceful-looking young lady stood there in the dim twilight; around her the group of wondering people. The lady seemed much affected,² and for some moments unable to speak. At last, she threw herself into her father's arms, for the lady was Gertrude, the stolen child. For a moment all was confusion. The poor mother sobbed, and the baby began to cry.

¹ Vē'hī cle, that in which any wagon, cart, carriage, or the like. thing is or may be carried, as a

² Af fect'ed, moved; overcome.

11. Gêrtrude wæs the first to recover hêrself ; and when she had persuaded them to sit down again, she told them hêr strange stôry. For two years she had led a wandering life with her companion ; his expectations had been fulfilled, and they had become possessed of a considerable sum of mōney in a short time. She had been supported by the hope of being allowed to retûrn hōme, and succeeded in persuading him to write and tell her pârents what had become of her.

12. After some weeks, he had told hêr that a neighbor had replied to his letter, and informed him that Gêrtrude's friends had gōne to Amérieâ. Sōon âfter, Martin had fallen into bad company, and began to drink. This had been a terrible time for the poor gîrl, for he grew worse¹ èvêry day, and his passion for drink became so strōng that he wæs hardly ever sober. One evening he engaged in a drunken brawl² with a companion, and received a blow on his head, from the effects of which he sōon âfter died.

13. Thêre was nōthing left now for poor Gêrtrude but to fôllōw her occupation âlōne. She had lêarned to play the guîtâr ; and when her unfortunate companion had been buried, she went on her way, thōugh she knew not whither. One day she wæs playing a sad âir, when an elderly gentleman stopped to listen to her sweet voice. He made some inquiries.³ Gertrude told her hîstōry. He proposed to have her voice cultivated, as he knew it would well repây thê outlay and trouble.

14. For two years Gêrtrude enjoyed èvêry advântage mōney could buy, and she had now become a celebrated singer. But her heart wæs not satisfied by the admiration of thousands, while she was uncêrtain as to the fate of her pârents. She resōlved to go Amérieâ to seek them, and her kind benefactor ôffered to accompany her. For this pûrpose, she had now sought her native place once mōre to gâther what information she could. The pâstor⁴ had just told her the sōrrōwful stōry of her pârents.

15. In a few weeks, Gêrtrude's friends wêre established in a comfortable farm in thêir native village. Her brother's and

¹ Worse (wêrs), see Note 4, p. 16.

² Brawl (brāl), a noisy quarrel.

³ In quîr'y, a question.

⁴ Pastor (pâs'tar), one who has the câre of souls ; a minister of the gōspel ; a shephêrd.

sisters were educated at her expense; and though Gêrtrude's engagements required her absence during the winter, she spent two happy summers with them, after which she gave her hand to her former school-fêllôw, the young pâstor of her native village. Her father ôften acknowledged with gratitude¹ that Gôd's ways are not our ways, for what he had deemed his grêatèst misfortune had in reâlity proved the means by which they had all been raised to prosperity.²

SECTION VI.

I.

26. THE FLOWER-POT.

PART FIRST.

ONE fine dây in summer, my fâther wâs seated on the lãwn³ befôre the house, his straw-hat over his eyes, and his bôôk on his lap. Suddenly â beautiful blue and white flower-pot, which had been (bîn) set on the wîndôw-sill of an upper stôry, fell to the ground with â crash, and the fragments⁴ clattered round my father's legs.

2. "Dear, dear!" cried my môther, who wâs at work in the pôrch;⁵ "my poor flower-pot that I prized so much! Who could have dône this? Primmins, Primmins!" Mrs. Primmins popped her head out of the fâtal⁶ wîndôw, nodded to the call, and came down in â trice,⁷ pale and brêathlêss.

3. "Oh," said my mother, môurnfully, "I would rather have lôst all the plants in the greenhouse⁸ in the great blight⁹ lãst

¹ Grät'i tîde, warm and friendly feeling toward a giver; thankfulness.

² Prôs pěr'i tŷ, success; good fortune; happiness.

³ Lawn (lãn), græss-ground in frônt of or near â house, generally kept smoothly mown.

⁴ Fräg'ment, â part brôken ôff; â small piece separated from any thing by breaking.

⁵ Pôrch, â kind of small rôom within, and nearest thê outer door of â building; entrance into â house.

⁶ Fâ'tal, causing death or destruction.

⁷ Trice, instant, â vëry short time.

⁸ Grêen'-house, â house in which tender plants are sheltered, and kept green in cold weather.

⁹ Blight, mildew; decây.

May; I would rather the best tea-set were bröken! The poor geranium I reared myself, and the dear, dear flower-pot which Mr. Caxton bought for me my läst bñrthdäy! that naughty child must have döne this!"

4. Mrs. Primmins wæs dreadfully äfräid of my fäther; why, I know not, except that vëry talkative, söcial¹ përsöns are usually äfräid of very silent, shy, thöughtful ones. She càst ä hasty glänçe at hër mässter, who was beginning to evince² signs of attention, and cried very prömpäly, "No, ma'am, it wæs not the dear boy, it was I!"

5. "Yqu! how could you be so càreless? and you knew how I prized them böfh. Oh, Primmins!" Primmins began to sob. "Dön't tell fibs, nürsy," said ä small shrill voice; and I, coming out of the house as bold as ä lion, continued rapidly, "don't scold Primmins, mammä'; it was I who pushed out the flower-pot."

6. "Hush!" said nürse, more frightened than ever, while gazing at my fäther, who had vëry deliberately täken öff his hat, and wæs regarding the scene with serious eyes, wide äwäke. "Hush! And if he did break it, ma'am, it was quite an accident; he was standing so, and he never meant it. Did you, Mässter Sisty? *Speak!*" this in ä whisper, "*or papa will be so very angry.*"

7. "Well," said my möther, "I suppose it wæs an accident: take càre in future, my child. You are sörry, I see, to have grieved me. Thëre is ä kiss; don't fret."—"No, mammä', you must not kiss me; I don't deserve it. I pushed out the flower-pot on pürpose."

8. "*Ha! and why?*" said my fäther, walking up. Mrs. Primmins trembled like ä leaf. "For fun!" said I, hanging my head; "just to see how you'd look, papä'; and that's the trüth of it. Now beat me—do beat me!"

9. My father threw (thrp) his book fifty feet öff, stooped down, and caught me to his breast. "Boy," he said, "yqu have döne wröng; you shall repäir it by remembering all your life that your father blessed Göd for giving him ä son who spoke trüth in spite of fear."

¹ Social (sö'shal), relating to society; companionable; friendly.

² E vñnce', manifest; show in ä clear manner.

II.

27. THE FLOWER-POT.

PART SECOND.

THE BOX of dōmīnōs¹ wās my delight. “Ah!” said my father, one dāy when he found me playing with it in the parlor, “ah! you like that better than all your playthings, eh?”—“Ah, yes, papā’.”

2. “You would be verry sorry if your mammā’ wēre to throw that box out of the wīndōw and break it for fun.” I looked beseechingly at my father, and made no ānsver. “But, perhaps, you would be very glad,” he resumed, “if suddenly one of those good fāiries you read of would chānge the domino-box into a beautiful gerānium in a beautiful blue and white flower-pot, and that you could have the plēasure of putting it on your mammā’s wīndōw-sill.”

3. “Indeed I would,” said I, hālf crying. “My dear boy, I believe you; but good wishes dōn’t mend bad actions—good actions mend bad actions.” So saying, he shut the door and went out; I can not tell you how puzzled I wās to make out what my father meant.

4. The next morning my father found me seated by myself under a tree in the gārdēn; he paused, and looked at me with his grave, bright eyes very steadily. “My boy,” said he, “I am going to walk to town, will you come? And, by the bye, fetch your domino-box; I should like to show it to a pērsōn there.” I ran in for the box, and, not a little proud of walking with my father on the high-rōad, we set out.

5. “Papa,” said I by the wāy, “thēre are no fāiries now.”—“What then, my child?”—“Why, how then can my domino-box be chānged into a beautiful gerānium and a blue and white flower-pot?”

6. “My dear,” said my father, leaning his hand on my shoulder, “ēvērybody who is in ēarnest to be gōōd, carries two fāiries ābout with him—one here,” and he touched my fōrehēad; “one here,” and he touched my heart. “I don’t understand, papa,” said I thoughtfully. “I can wait till you do, my boy,” said he.

¹ Dōm’i nōs, twenty-eight pieces spots on them, used for playing of ivory, plain on the backs, with a game called *dominos*.

7. Aided by my father, I effected the desired exchange, and, on our return, ran into the house. Ah! how proud, how overjoyed I was when, after placing vase and flower on the window-sill, I plucked my mother by the gown, and made her follow me to the spot. "It is his doing and his money!" said my father; "good actions have mended the bad."

8. "What!" cried my mother, when she had learned all; "and your poor domino-box that you were so fond of? We shall go to-morrow and buy it back if it costs us double."

9. "Shall we buy it back, my boy?" asked my father. "Oh no—no—no—it would spoil it all!" I cried, burying my face on my father's breast.

10. "My wife," said my father, solemnly, "this is my first lesson to our child—the sanctity¹ and happiness of self-sacrifice²—undo not what it should teach him to his dying hour."

III.

28. THE COMPETENT WITNESS.

A LITTLE girl nine years of age was brought into court as a witness against a prisoner who was on trial for a crime committed in her father's house. "Now, Emily," said the counsel for the prisoner, upon her being offered as a witness, "I desire to know if you fully understand the nature of an oath?"

2. "I don't know what you mean," was the simple answer. "Your Honor," said the counsel, addressing the court, "this witness should be rejected. She does not know the nature of an oath."

3. "Let us see," said the judge. "Come here, my daughter." Assured³ by the kind tone and manner of the judge, the child stepped toward him, and looked trustingly up in his face, with a calm, clear eye, and in a manner so artless⁴ and frank that it went straight to the heart. "Did you ever take an oath?" inquired the judge.

¹ Sănc'ti tŷ, sacredness; goodness.

² Sacrifice (săc'ri fiz), loss or surrender of any thing for the sake of something else; the thing given up.

³ Assured (aşh shōrd'), made sure or confident.

⁴ Art'less, free from art or craft; simple; honest.

4. The little girl stepped back with a look of horror,¹ and the red blood mantled in a blush all over her face and neck, as she answered, "No, sir." She thought he intended to inquire if she had ever blasphemed.²

5. "I do not mean that," said the judge, who saw her mistake, "I mean were you ever a witness before?"—"No, sir, I never was in court before," was the answer. He handed her the Bible, open. "Do you know that book, my daughter?"

6. She looked at it, and answered, "Yes, sir; it is the Bible."—"Do you ever read it?" he asked. "Yes, sir; every evening."—"Can you tell me what the Bible is?" inquired the judge. "It is the word of the great God," she answered.

7. "Well, place your hand upon this Bible, and listen to what I say;" and he repeated slowly and solemnly the oath usually taken by witnesses. "Now," said the judge, "you have been sworn as a witness; will you tell me what will happen to you if you do not tell the truth?"

8. "I shall be shut up in the State Prison," answered the child. "Any thing else?" asked the judge. "I shall not go to heaven," she replied. "How do you know this?" asked the judge again.

9. The child took the Bible, and turning rapidly to the chapter containing the Commandments, pointed to the one that read, "Thou shalt not bear false witness against thy neighbor." "I learned that," she said, "before I could read."—"Has any one talked to you about being a witness in court here against this man?" inquired the judge.

10. "Yes, sir," she replied. "My mother heard they wanted me to be a witness, and last night she called me to her room and asked me to tell her the Ten Commandments; and then we kneeled down together, and she prayed that I might understand how wicked it was to bear false witness against my neighbor, and that God would help me, a little child, to tell the truth as it was before Him. And when I came up here with father, she kissed me, and told me to remember the ninth commandment, and that God would hear every word that I said."

¹ *Hör'ror*, a painful feeling of fear, and dislike; the feeling caused by something frightful and shocking.

² *Blas phēmed*', reviled or spoken reproachfully or lightly of God, Christ, or the Holy Spirit.

11. "Do you believe this?" asked the judge, while a tear glistened in his eye and his lips quivered with emotion.¹ "Yes, sir," said the child, with a voice and manner that showed her conviction² of the truth was perfect.

12. "God bless you, my child," said the judge, "you have a good mother. This witness is competent,"³ he continued. "Were I on trial for my life, and innocent of the charge against me, I would pray God for such witnesses as this. Let her be examined."

13. She told her story with the simplicity⁴ of a child, as she was, but there was a directness about it which carried conviction of its truth to every heart. She was rigidly cross-examined. The counsel plied her with many and ingenious⁵ questionings, but she varied from her first statement in nothing.

14. The truth as spoken by that little child was sublime.⁶ Falsehood and perjury⁷ had gone before her testimony. The prisoner had intrenched⁸ himself in lies, until he deemed himself safe. But before her testimony falsehood was scattered like chaff.

15. The little child, for whom a mother had prayed for strength to be given her to speak the truth as it was before God, broke the cunning device⁹ of matured¹⁰ villainy¹¹ to pieces like a potter's¹² vessel. The strength that her mother prayed for was given her, and the sublime and terrible simplicity (terrible, I mean, to the prisoner and his perjured friends), with which she spoke, was like a revelation¹³ from God himself.

¹ Emotion (e mō'shun), a moving of the soul or mind; feeling.

² Con viction, strong persuasion or belief.

³ Cōm'pe tent, having needful qualities; fit.

⁴ Sim plic' i tē, artlessness of mind; sincerity.

⁵ Ingenious (in jēn' yūs), witty; well-formed.

⁶ Sub lime', lifted up; high; excellent; grand.

⁷ Per'ju ry, false swearing in a court of law.

⁸ In trench'ed, surrounded with

a ditch or some other defense.

⁹ De vice', a scheme, plan, or trick, by which some advantage is sought to be obtained.

¹⁰ Ma tured', fully worked out; made ready for use; ripened.

¹¹ Vil'lain y, the greatest degree of villainess or wickedness

¹² Pōt'ter, one whose business is to make crockery or earthen vessels.

¹³ Rēv'e lā'tion, the act of making known, or discovering, or showing to others, what was before concealed or unknown to them; that which is made known.

SECTION VII.

I.

29. THE CASTLE-BUILDER.

A GENTLE boy, with soft and silken locks,
 A dreamy boy, with brown and tender eyes,
 A castle-builder, with his wooden blocks,
 And towers that touch imaginary¹ skies.

2. A fearless rider on his father's knee,
 An eager listener unto stories told
 At the Round Table of the nursery,
 Of heroes and adventures manifold.²
3. There will be other towers for thee to build ;
 There will be other steeds for thee to ride ;
 There will be other legends,³ and all filled
 With greater marvels⁴ and more glorified.
4. Build on, and make thy castles high and fair,
 Rising and reaching upward to the skies ;
 Listen to voices in the upper air,
 Nor lose thy simple faith in mysteries.

II.

30. FAIRIES OF CALDON LOW.

"AND WHERE have you been, my Mary,
 And where have you been from me ?"
 "I've been to the top of the Caldron Low
 The midsummer night to see !"

2. "And what did you see, my Mary,
 All up on the Caldron Low ?"

¹ Im äg'i na ry, fanciful ; not real.

² Män'i fôld, different in quality or kind ; many in number.

³ Lë'gend, that which is appointed to be read ; any story, especially a marvelous or remarkable

one, handed down from early times.

⁴ Marvel (măr'vel), that which seizes on and fixes the attention, and causes admiration or surprise ; a wonder.

⁵ Been (bîn).

- “I saw the glad sunshine come down,
And I saw the merry winds blōw.”
3. “And what did yqu hear, my Mary,
All up on the Caldon hill?”
“I hēard the drops the wāter made,
And thē ears of the green corn fill.”
4. “O! tell me all, my Mary—
All, all that ever yqu know;
For you must have seen the fāiries
Lāst night on the Cāldon Lōw.”
5. “Then take me on yqu knee, mother;
And listēn, mother of mine:
A hundred fairies dānced lāst night,
And the harpers they were nine;
6. “And their harp-strings rung so mērrily
To their dāncing feet so small;
But oh! the words of their talking
Were merrier far than all.”
7. “And what were the words, my Mary,
That then you hēard them sāy?”—
“I’ll tell you all, my mother;
But let me have my wāy.”
8. “Some of them played with the wāter,
And rōlled it down the hill;
‘And this,’ they said, ‘shall speedily tūrn
The poor old miller’s mill;
9. “‘For thēre has been no water
Ever since the first of Māy;
And a busy man will the miller be
At dawning of the dāy.
10. “‘Oh! the miller, how he will lāugh
When he sees the mill-dam rise!
The jolly old miller, how he will lāugh
Till the tears fill bōth his eyes!’
11. “And some they seized the little winds
That sounded over the hill;

- And each put a horn unto his mouth,
And blew both loud and shrill ;
12. “ ‘ And there,’ they said, ‘ the merry winds go
Away from every horn ;
And they shall clear the mildew dank¹
From the blind old widow’s corn.
13. “ ‘ Oh ! the poor blind widow,
Though she has been blind so long,
She’ll be blithe² enough when the mildew’s gone,
And the corn stands tall and strong.’
14. “ ‘ And some they brought the brown lint-seed,
And flung it down from the Low ;
‘ And this,’ they said, ‘ by the sunrise,
In the weaver’s croft³ shall grow.
15. “ ‘ Oh ! the poor, lame weaver,
How will he laugh outright
When he sees his dwindling flax-field
All full of flowers by night !’
16. “ ‘ And then outspoke a brownie,⁴
With a long beard on his chin ;
‘ I have spun up all the tow,’ said he,
‘ And I want some more to spin.
17. “ ‘ I’ve spun a piece of hempen cloth,
And I want to spin another ;
A little sheet for Mary’s bed,
And an apron⁵ for her mother.’
18. “ ‘ With that I could not help but laugh,⁶
And I laughed out loud and free ;
And then on the top of the Caldron Low
There was no one left but me.
19. “ ‘ And all on the top of the Caldron Low
The mists were cold and gray,

¹ Dank, damp ; moist ; wet.² Blithe, joyful ; gay ; sprightly.³ Croft, a small fenced field used for pasture or crops.⁴ Brown’ie, a good-natured spirit,

who was supposed to do useful things around the house at night, such as thrashing, churning, &c.

⁵ Apron (ä’pärn).⁶ Laugh (läf).

And nóthing I saw but the móssy stones
That round ábout me lāy.

20. "But, coming down from the hill-top,
I héard áfār belōw,
How busy the jolly miller wās,
And how the wheel did go.

21. "And I peeped into the wíldōw's field,
And, sūre enough, wére seen
The yéllōw ears of the mildewed corn,
All standing stout and green.

22. "And down by the miller's cróft I stole,
To see if the flax wére sprung;
And I met the weaver at his gate,
With the good news on his tóngue.

23. "Now this is all I héard, mother,
And all that I did see;
So, príthee,¹ make my bed, mother,
For I'm tired as I can be."

III.

31. MOTH AND RUST.

PART FIRST.

AN old water-goblin² had fōur sons, three of whom were steady-going, well-to-do brōōks—the first being in the viōlet-growing business, the second á scene-maker, while the thírd had hired himself out to á wool-spinner; but Steme, the youngēst, had all his days been á cāre and vexation to his fāther. He had all thē antic³ tricks of his cousins, the fōgs and mists, and the ficklē⁴ disposition⁵ of his mother, who was of the Fire fāmily. One moment he drew himself out to the length of á giānt, as if he had been so much gūttā-pērchá⁶ or

¹ Príthee (príth'ē), I pray thee.

² Gōb' lín, an evil spirit; an imaginary being, once thought to exert á wonderful power over man.

³ An'tic, wild; odd.

⁴ Fick'le, chāngeable; not continuing lōng of the same mind.

⁵ Dis'po sítion (zish'un), natural bent of mind; móral character.

⁶ Gutta-percha (gūt'tá pēr'chá), á hard gum or juice of sēvēral trees in the Malayan Islands. It resembles India rubber, and is used for many useful pūrposes.

In'dia rubber ; the next, he made himself so small that you löst him altogether.

2. Now he sung, röared, puffed, bëllöwed, shrieked, and whisfled, till the fämily were wild with his noise. A little äfter, he wæs göne—mum as ä mouse, however you called him ; and never any two days älike, except in the fact that he wæs at all times idle and üselëss—till one fine morning his fäther, being utterly out of patience, hustled him out of fäiry-land, with “See here, my lad ! it is time you were seeking your fortune.”

3. “It is vëry odd,” said Steme to himself. “I am sure I could do something, if there were not some mistake somewhere ;”—and coming just then to ä house which had on the döör-plate the words, “WISËST MAN,” he rang the bell. thinking, perhaps, the question could be settled there ; but the Wisest Man önly shöök his head. “If you could have been of any use, somebody would have discovered it beföre,” said he.

4. So Steme traveled on till he came to the cöürt of the king, where wæs ä great hubbub ; and as no one would pay him the least attention, Steme grew sulky, and coiling himself up, hid äwäy in the tea-këttle. “Now if anybody wants me, let them find me,” said he ; and you would never have known that he was thëre, unless by the wäy that the këttle-cöver clattered now and then.

5. The cöürt wæs in ä hubbub, because of the king's spectacles ; and whether he had chänged them at the tailor's, where he ordered the trimming for the Lord High Fiddlestick's green satin gown, or at the jeweler's, where his crown was being mended, or at the grocer's, where he had stopped for ä mug of ale, his Royal Highnëss was quite unable to decide.

6. Only, these could never be the spectacles that usually rested on his royal nose ; for whenever he lööked through them he could see nöthing but möth and rust—möth eating the bed-covers, the hangings, the carpets, the silks and velvets, the wool and linen, the lace and embroidery, in ëvëry part of his Majesty's dominions—rust on the gold and silver, the marble and gränite, thë oak and wälnut, the houses and ships, ëvëry-where in his kingdom.

7. The king grew nervous. “We are all coming to poverty,” said his Royal Highnëss ; and though it wæs drawing töward

Christmas, he did little but peep through the spectacles and look dismal.¹ Of course, all the court looked dismal too. The courtiers² got a crick in the neck by going about with heads on one side, like his Majesty.

8. The Lord High Fiddlestick, being of the jolly³ persuasion,⁴ was obliged to shut himself up and laugh privately by the hour, to take the fun out of him before waiting on his Royal Highness; while the ladies wore their old gowns to court, and said, where the king could hear them, "Oh, we are obliged to piece and patch in these days. Between that dreadful Moth and Rust we are all coming to poverty, you know."

9. "In this dilemma⁵ they sent for the Wisest Man, who came at once, looking so profound⁶ that the king took courage, and said, "What shall we do? Tell us, now."—"Hum!" said the Wisest Man, "that is a grave question. Let us go back to first principles. If there was nothing to eat, there would be no moths; and nothing to consume, there would be no rust—do you see?"

10. "Yes—certainly—of course," said all the courtiers; but the king only groaned. "But as there is silk and satin, velvet and linen, gold and diamonds, everywhere in the kingdom, I really don't see what you are to do about it," concluded the Wisest Man, and marched away home again (à gën').

11. This was cold comfort, and the king groaned more deeply than ever; but the king's son said to himself, "If there is no help for it, why can not we contrive to grow rich faster, and so keep ahead of the leak?" So he sent for all the rich men in the kingdom. "How did you grow rich?" asked the prince. "By trading," answered they altogether.

12. "Trade more, then, and we shall not all come to poverty," said the prince. "Alas! your Highness!" answered the rich men, sorrowfully, "we send away now just as much wheat and

¹ Dis'mal, gloomy; unhappy.

² Courtier (kört'yer), a member of, or one who attends, the court of a prince; one who flatters to please.

³ Jól'ly, full of life and fun; laughter-loving.

⁴ Persuasion (për swä'zhun), act of winning over; a creed or belief;

a party of the same creed or belief.

⁵ Dilemma (dī lēm'má), a state of things in which hinderances are found on every side, and it is difficult to tell what to do; a difficult or doubtful choice.

⁶ Pro found', having a deep mind; skilled.

oil, and bring hōme just as much silk and gold, as we can find horses and wagons for carrying, and houses for stōring."

13. "Work fāster, then," suggested the prince. "We work as fāst as flesh and blood is able," answered the rich men togēther as befōre.

14. "Now is my time," said Steme to himself. "Here is work & little mōre to my taste than viōlēt-growing;"—and he began to clatter the cover of the kēttle. "Who is thēre?" asked the prince. "Steme," gurgled the kettle. "And what can you do, Steme?" said the prince. "Carry as many tōns as you like, and run sixty miles an hour," spluttered the kettle.

15. "That is & likely stōry!" cried the prince—"cūrlēd up thēre in & kēttle, whoever yōu are!"—"Try me," said Steme, coming out of the kettle. So the prince ordered & lōad that wōuld have brōken the backs of forty horses to be strapped behind Steme, who darted off with it as if it had been & feather, shrieking, snorting, and puffing, as he always did when his blood wāş up; and though he had a thrēe days' jōurney befōre him, he was back in & few hours, fresher than when he started.

IV.

32. *MOTH AND RUST.*

PART SECOND.

"M^ORE lōads! mōre tōns!" bēllōwed Steme. "Lōnger jōurneys! I want to go fūrther. I want to go fāster. I can run twice as fāst! Hūzzā!" swinging his arms, and capering, and jumping all the while, as if he wāş beside himself.

2. "Ah! this is better," said the prince, setting all the men in the palace to lōad Steme still mōre heavily. "Not much chānce here for Mōth and Rust." Presently, back came Steme rōaring for more loads.

3. All the men in the kingdom were set at work. Twice as much wheat and oil wāş sent out, and fōur times as much silk and gold were brought in, as ever befōre. "Not much dānger of poverty now," exclaimed the courtiers; and ēven the king smiled, till he thōught to put on his spectacles, when he saw more mōth and more rust, eating twice as fāst as ever before at the wheat and oil, the silk and gold.

4. "That is because you dōn't work fāst enough," shouted Steme. "Who ever saw such wheels and lōoms? Let me spin! Give me thousands of wheels! I can weave! Give me looms! give me spindles!—millions of spindles—hundreds of thousands of looms!" So men worked night and dāy to make spindles and wheels and looms for Steme; and ā thousand workmen could not spin and weave the tenth part of what Steme did in a dāy. "Mōre, more!" cried Steme, buzzing and whīrring and clicking and whizzing āmōng his wheels and spindles. "Not hālf enough yēt!"

5. But the king, looking thrūgh his spectacles, saw Mōth and Rust busy as ever at the verry wheels and spindles and looms themselves. "Still it is your fault," shouted Steme. "You dōn't get ābout fast enough. Your horses creep like snails. Give me horses with iron backs—hundreds of them—thousands! I will draw yqr carriages. Give me paddles—twenty and thīrty in ā hand! I will rōw your bōats."

6. So Steme drove the carriages, and rowed the bōats; and as people went dashing and tearing ābout ēverywhere, they pānted to each other, "What ā wonderful nation we have grown to be! no chānce for Mōth and Rust now!"

7. But, lōoking thrūgh his spectacles, the king saw mōths by the million, and rust on ēvery thing. "Yqr fault still!" snorted Steme. "Why don't you read mōre? Why not have more bōōks? Let me make your books. Everybody shall have them. Every one shall read and be wise. Some one will then find out the remedy for Mōth and Rust."

8. So Steme made books by the ton, and carried them everywhere—thundering continually, "Mōre, more! fāster, faster! not hālf enough yēt!" But still the king saw moths and rust increase, and on Christmas eve he had no heart for Yule-lōgs¹ and Christmas-trees, but wandered āwāy in the fōrest,² and walked thēre by himself, till just at dark he met ā strānger.

9. "Who are yqu, and where are you going?" asked the king; for the man had such ā broad, jolly, smiling face that the

¹ Yule (yql), Christmas, or the feast held in memory of the birth of our Saviour. Yule-log, ā large lōg of wcol formerly put on the hearth on

Christmas eve, as the foundation or support of the fire.

² Fōrest, ā large tract of land covered with trees; ā large wood.

king knew it was none of his court. "I am Merry Christmas," said the stranger, "and I am going to the cottage in the forest." The king was curious to know why Merry Christmas had passed his palace, where were a hundred Christmas-trees and a Yule-log on every hearth, to stop at the cottage, where they could have nothing more than a pine branch, and he walked on too.

10. In the cottage lived an old woman and a little girl. Against the chimney hung the little one's stocking, and on the table, before the fire, was a chicken nicely browned. The mouths of the dame and the little one watered, for the dame had few chickens, and, as you may believe, they had not roast chicken for dinner every day; but just as Merry Christmas opened the door, there stepped in, before him and the king, a poor little, hungry, shivering boy.

11. "Sit down," said the dame; "we were waiting for you. And let us thank the Lord for all His grace."—"Why, there is hardly meat enough for two," cried the king. "Such a little chicken!"—"But hush!" said Merry Christmas, "I carve!"

12. And, looking at him, the king understood how there would not only be enough for three, but that it would taste better than the choicest bit of turkey that the Lord High Fiddlestick would carve for his Majesty's own plate; and when Merry Christmas sat down on the hearth, there was such a glow in the pine chips, and such a light in the tallow candle, and such a brightness through all the room, that came out of Merry Christmas, and had nothing to do with either fire or candle, that the three at the table rejoiced like birds or babies, without understanding why; and the king knew that the great hall in his palace, with its Yule-log and its chandeliers,¹ would be dark and cold beside the little room.

13. Just then he remembered his spectacles, and, pulling them out, hastily clapped them on his nose and looked about him. "Bless my soul!" cried the king with a start; and, taking off his spectacles, he rubbed them carefully, and looked again; but stare² as he would, he saw neither Moth nor Rust.

¹ Chandelier (shǎn'dē lēr'), a frame with branches to hold a number of candles or other lights.
² Stare (stār), see Note 2, p. 16.

14. "How is this?" thought the king, when, looking again and mōre sharply, he spied writtē on evēry thing in the little rōom, "We give of what we have to-dāy to whoever needs, and trust to Gōd for to-mōrrōw."—"Oh," said Mērry Christmas, chuckling, "no preventive like that against Mōth and Rust;" but the king went hōme sōrrōwful, for he wās vērly rich.

V.

33. THE WONDERFUL SACK.

PART FIRST.

THE apple-boughs hālf hid the house
 Whēre lived the lonely wīdōw ;
 Behind it stōōd the chēstnut wōōd,
 Befōre it spread the mēadōw.

2. She had no mōney in hēr till,
 She wās too poor to bōrrōw ;
 With her lame leg she could not beg ;
 And no one chēered her sōrrōw.
3. She had no wōōd to cōōk her fōōd,
 And but one chāir to sit in ;
 Lāst spring she lōst ā cow, that cōst
 A whōle year's steady knitting.
4. She had wōrn her fīngers to the bōne,
 Her back wās growing double ;
 One day the pig tōre up her wig—
 But thāt's not hālf her trouble.
5. Her best black gown wās faded brown,
 Her shōes wēre all in tatters,
 With not ā pāir for Sunday wēār :
 Said she, "It little matters !
6. "Nobody āsks me now to ride,
 My garments are not fitting ;
 And with my crutch I cāre not much
 To hobble ōff to meeting.
7. "I still preserve my Testament,
 And thōugh thē *Acts* are missing,

And *Luke* is törn, and *Hebrews* wörn,
On Sunday 'tis a blessing.

8. "And other dāys I open it
Before me on the table,
And thêre I sit, and read, and knit,
As löng as I am able."
9. One evening she had closed the book,
But still she sat there knitting;
"Meow-meow!" complained thê old black cat;
"Mew-mew!" the spotted kitten.
10. And on the heärth, with sober mîrth,
"Chîrp, chirp!" replied the cricket.
"T wæs dark—but hark! "Bow-ow!" the bark
Of Rānger at the wicket!
11. Is Ranger barking at the moon?
Or what can be the matter?
What trouble now? "Bow-ow! bow-ow!"—
She hears thê old gate clatter.
12. "It is the wind that bangs the gate,
And I must knit my stocking!"
But hush!—what's that? Rat-tat! rat-tat!
Alås! thêre's some one knocking!
13. "Dear me! dear me! who can it be?
Whêre, where is my crutch-handle?"
She rubs a match with hasty scratch,
She can not light the candle!
14. Rat-tat! scratch, scratch! the worthlêss match!
The cat growls in the corner.
Rat-tat! scratch, scratch! Up flies the latch—
"Good êvening, Mrs. Warner!"
15. The kitten spits and lifts hêr back,
Her eyes glâre¹ on the strānger;
Thê old cat's tail ruffs big and black,
Loud barks thê old dog Rānger!

¹ Glare (glâr), shine with a clear, bright, dazaling light.

16. Blue bûrns at lâst the tardy match,
And dim the candle glimmers ;
Along the floor beside the door
The cold white moonlight shimmers.¹
17. "Sit down !"—the wîdow gives her chair.
"Gët out !" she says to Rânger.
"Alås ! I do not know your name."
"No matter !" quôth² the strânger.
18. His limbs are strông, his bêard is lóng,
His hâir is dark and wavy ;
Upon his back he beârs à sack ;
His stâff is stout and heavy.

VI.

34. THE WONDERFUL SACK.

PART SECOND.

- "M Y WAY is lóst, and with the fröst
I feel my fingers tingle."
Then from his back he slips the sack—
Ho ! did you hear it jingle?
2. "Nay, keep yôur châir ! while you sît thêre,
I'll take thê other corner."
"I'm sôrry, sîr, I have no fire !"
"No matter, Mrs. Warner !"
3. He shakes his sack—the magic³ sack !
Amazed the wîdow gazes !
Hô, ho ! the chimney's full of wood !
Ha,⁴ ha ! the wood it blazes !
4. Ho, ho ! hâ, hâ ! the mêrry fire !
It sputters and it crackles !
Snap, snap ! flash, flash ! old oak and ash
Send out a million sparkles.

¹ Shîm'mer, to shine faintly ; to glimmer.

² Quoth (kwôth), spoke ; said.

³ Mâg'ic, relating to the hidden wisdom supposed to be pos-

essed by the Mâgî, or "wise men from thê East," who brought gifts to thê infant Jesus ; seeming to require móre than man's power.

⁴ Ha (hâ).

5. The strānger sits upon his sack
Beside the chimney-corner,
And rubs his hands befōre the brands
And smiles on Mrs. Warner.
6. She feels her heart beat fāst with fear,
But what can be the dānger ?
“ Can I do aught for you, kind sīr ? ”
“ I’m hungr̄y ! ” quōth the strānger.
7. “ Alās ! ” she said, “ I have no fōōd
For boiling or for baking ! ”—
“ I’ve food,” quōth he, “ for you and me ! ”
And gave his sack ā shaking.
8. Out rattled knives, and forks, and spōōns !
Twelve eggs, potatoes plenty !
One large squp-dish, two plates of fish,
And bread enough for twenty !
9. And Rachel, cālming her surprise,
As well as she wāş able,
Saw, following these, two roasted geese,
A tea-urn, and a table !
10. Strānge, wāş it not ? each dish was hot,
Not ēven ā plate was brōken ;
The clōth was laid, and all arrayed,
Before ā word was spōken !
11. “ Sit up ! sit up ! and we will sup,
Dear mādām, while we’re able ! ”
Said she, “ The rōōm is pōōr and small
For such ā famous table ! ”
12. Again the strānger shakes the sack,
The walls begin to rumble !
Another shake ! the rāfters quake !
Yqu’d think the rōōf would tumble !
13. Shake, shake ! the rōōm grows high and large,
The walls are painted over !
Shake, shake ! out fall four chāirs, in all,
A bureau (bū’rō), and ā sōfā.

14. The strānger stops to wipe the sweat
That down his face is streaming.
“Sit up ! sit up ! and we will sup,”
Quoth he, “while all is steaming !”
15. The wīdōw hobbled on hēr crutch,
He kindly sprang to aid her.
“All this,” said she, “is too much for me !”
Quoth he, “We’ll have ā waiter !”
16. Shake, shake, once mōre ! and from the sack
Out popped ā little fēllōw,
With elbows bāre, bright eyes, slēek hāir,
And trousers striped with yēllōw.
17. His legs were short, his body plump,
His cheek wās like a chērry ;
He tūrned three times ; he gave ā jump ;
His lāugh rang loud and mērry !
18. He placed his hand upon his heart,
And scraped and bowed so handy !
“Your humble servant, sīr,” he said,
Like any little dandy.

VII.

35. THE WONDERFUL SACK.

PART THIRD.

THE WIDOW lāughed ā lōng, loud laugh,
And up she started, screaming ;
When ho ! and lo ! the rōom wās dark !—
She’d been āslēep and dreaming !

2. The strānger and his māgie sack,
The dishes and the fishes,
The geese and things, had tāken wings,
Like riches, or like witches !
3. All, all wās gōne ! She sat ālōne ;
Her hands had dropped thēir knitting.
“Meow-meow !” the cat upon the mat ;
“Mew-mew ! mew-mew !” the kitten.

4. The hearth is bleak—and hark ! the creak—
 “Chirp, chirp !” the lonesome cricket.
 “Bow-ow !” says Ränger to the moon ;
 The wind is at the wicket.¹
5. And still she sits, and as she knits
 She ponders² o’er the vision :³
 “ I saw it written on the sack—
 ‘ A CHEERFUL DISPOSITION.’ ”
6. “ I know Gōd sent the dream, and meant
 To teach this useful lesson,
 That out of peace and pure content
 Springs ev’ry earthly blessing ! ”
7. Said she, “ I’ll make the sack my own !
 I’ll shake awāy all sorrow !
 She shook the sack for me to-dāy ;
 She’ll shake for you to-mōrrōw.
8. She shakes out hope ; and joy, and peace,
 And happiness come āfter ;
 She shakes out smiles for all the world ;
 She shakes out love and laughter.
9. For poor and rich—no matter which—
 For young folks or for old folks,
 For strong and weak, for proud and meek,
 For warm folks and for cold folks ;
10. For children coming hōme from school,
 And sometimes for the teacher ;
 For white and black, she shakes the sack—
 In short, for every creature.
11. And everybody who has grief,
 The sufferer and the mōurner,
 From far and near, come now to hear
 Kind words from Mrs. Warner.
12. They go to hēr with heavy hearts,
 They go āwāy with light ones ;

¹ Wick’et, a small gate or door.

and careful attention of an object.

² Pōn’der, to weigh in the mind ;
to examine or dwell upon with long³ Vision (vīzh’un), that which is
seen ; sight ; & dream.

They go to hēr with cloudy brows,
They come away with bright ones.

13. All love her well, and I could tell
Of many a cheering present,
Of fruits and things their friendship brings,
To make her fireside pleasant.

14. She always keeps a chēery fire ;
The house is painted over ;
She has food in store, and chairs for four,
A bureau (bū'rō) and a sofa.

15. She says these seem just like her dream,
And tells again the vision :
"I saw it written on the sack,—
'A CHEERFUL DISPOSITION !'"

VIII.

36. THE WONDERFUL PITCHER.

PART FIRST.

ONE EVENING,¹ in times lōng āgō, Philē'mōn and his wife Bāu'cis,² an āgèd couple, sat at their cottage dōor, enjoying the cālm and beautiful sunset. They had already eaten thēir frugal³ supper, and intended now to spend a quiet hour or two before bed-time.

2. So they talked together about thēir garden, and their corn, and their bees, and their grape-vine which clambered over the cottage wall, and on which the grapes wēre beginning to turn pūrple. But the rŭde⁴ shouts of children and the fierce barking of dōgs, in the village near at hand, grew (gŕq) louder and louder, until at lāst it wās hardly possible for Baucis and Philemon to hear each other speak.

3. "Ah, wife !" cried Philē'mōn, "I fear some poor traveler is seeking hōspitālity⁵ among our neighbors yōnder, and instead

¹ Evening (ē'vn ing).

² Baucis (bā'cis).

³ Frugal (frŭ'gal), cāreful ; prŭdent ; spāring ; saving of expenses without meanness.

⁴ Rude (rŭd), cōarse ; saucy.

⁵ Hōs'pi tāl'i ty, reception and entertainment of guests or strāngers without reward ; kindness to strāngers or guests.

of giving him food and lodging, they have set their dogs at him, as their custom is !”

4. “Well-a-day !” answered good Baucis, “I do wish our neighbors felt a little more kindness for their fellow-creatures. And only think of bringing up their children in this naughty way, and patting them on the head when they fling stones at strangers !”

5. “These children will never come to any good,” said Philemon, shaking his white head. “To tell you the truth, wife, I should not wonder if some terrible thing were to happen to all the people in the village, unless they mend their manners. But, as for you and me, so long as Providence affords us a crust of bread, let us be ready to give half to any poor homeless stranger that may come along and need it.”—“That’s right, husband,” said Baucis ; “so we will !”

6. There was a confused din¹ which lasted a good while, and seemed to pass quite through the breadth of the valley. Soon, at the foot of the little eminence on which their cottage stood, they saw two travelers approaching on foot. Close behind them came the fierce dogs, snarling at their very heels. A little further off ran a crowd of children, who sent up shrill cries, and flung stones at the two strangers with all their might.

7. Once or twice the younger of the two men (he was a slender and very active figure) turned about, and drove back the dogs with a staff which he carried in his hand. His companion, who was a very tall person, walked calmly along, as if disdaining to notice either the naughty children, or the pack of curs² whose manners the children seemed to imitate.

8. Both of the travelers were very humbly clad, and looked as if they might not have money enough in their pockets to pay for a night’s lodging. And this, I am afraid, was the reason why the villagers had allowed their children and dogs to treat them so rudely.

9. “Come, wife,” said Philemon to Baucis, “let us go and meet these poor people. No doubt they feel almost too heavy-hearted to climb the hill.”

10. “Go you and meet them,” answered Baucis, “while I

¹ Din, loud noise ; racket.

² Cur (kér), a worthless dog.

make haste within döors, and see whether we can gèt them any thing for supper; a comfortable bōwl of bread and milk would do wonders tōward raising their spirits."

11. Accordingly she hāstened into the cottage. Philé'mon on his part went fōrward and extended his hand with so hōspitable an aspect,¹ that there wāṣ no need of saying, what nevertheless he did say in the heartiēst tone—"Welcome, strāngers! welcome!"

12. "Thank you," replied the younġer of the two, in a lively kind of a wāy, notwithstanding his wēarinēss and trouble. "This is quite another greeting from that we met with yōnder in the village. Pray, why do you live in such a bad neighborhood?"

13. "Ah!" observed Philemon, with a quiet kindly smile, "Providence pūt me here, I hope, āmōng other rēasons, in order that I may make you what amends² I can for thē inhōspitality of my neighbors."

14. "Well said, old fāther!" cried the traveler, lāughing; "and if the trūth must be told, my companion and myself need some amends. These children—the little rascals!—have bespattered us finely with their mud-balls; and one of the cūrs has tōrn my clōak, which wāṣ already rāggēd enough. But I hit him ācrōss the muzzle³ with my stāff, and I thīnk you may have hēard him yelp, ēven thus far off."

15. By this time Philemon and his two guests⁴ had reached the cottage dōor. "Friends," said thē old man, "sit down and rest yourselves here on this bench. My good wife, Baucis, has gōne to see what you can have for supper. We are poor folks; but you shall be welcome to whatever we have in the cupboard."⁵

16. "Wāṣ thēre not," āsked the strānger, in a remarkably deep tone of voice, "a lake in vēry āncient⁶ times, cōvering the spot where now stands yōnder village?"

17. "Not in my day, friend," answered Philemon; "and yēt

¹ As'pect, look, or peculiar appearance of the face; countenance.

² A mēnds', satisfaction for lōss or injury.

³ Mūz'zle, the nose or mouth; a fastening for the mouth.

⁴ Guēst, a strānger entertained; a visitor.

⁵ Cupboard (kūb'erd), a closet with shelves for cups, saucers, &c.

⁶ Ancient (ān'shent), old; that happened or lived many years āgō.

I am an old man, as you see. Thêre wêre always the fields and mēadōws, just as they are now, and thê old trees, and the little stream mûrmûring thrûgh the midst of the valley. My fâther, or his father befôre him, never saw it otherwise, so far as I know; and doubtlêss it will still be the same, when Philēmôn shall be gône and forgôttēn."

18. "That is mōre than can be safely foretold," observed the strânger; and thêre wâs something vêry stêrn in his deep voice. He shook his head, too, so that his dark and heavy cûrls were shaken with the movemēt: "Since thê inhabitants of yōnder village have forgottēn thê affections of their nature, it wêre better that the lake should be rippling over their dwellings again."

19. The traveler lōoked so stêrn, that Philē'mon wâs reâlly almost frightened; the mōre so, that at his frown the twilight¹ seemed suddenly to grow darker, and that, when he shook his head, there was â roll as of thunder in thê âir.

20. But in â mōmēt âfterward the strânger's face became so kindly and mild, that thê old man quite forgot his terror.² Nevertheless, he could not help feeling that this elder traveler must be no ordinary pêrson, although he happened now to be attired so humbly, and to be jōurneying on fōôt.

IX.

37. THE WONDERFUL PITCHER.

PART SECOND.

WHILE Baucis wâs gëttēg the supper, the travelers bōth began to talk vêry pleasantly with Philē'môn. But Philemon, simple and kind-hearted old man as he was, had not many secrets to disclose. He talked, however, âbout thê events of his pâst life, in the whōle cōurse of which he had never been â scōre³ of miles from this very spot. His wife Baucis and himself had dwelt in the cottâge from thêir yōuth upward, êarning their bread by hōnêst labor, always poor, but still contented.

¹ Twi'light, the faint light seen befôre the rising and âfter the setting of the sun.

dread; great alarm or fear that agitates the body and mind.

² Têr'ror, that which may cause

³ Scōre, â notch or mark made to keep an account; twenty.

2. He told what excellent butter and cheese Baucis had made, and how nice were the vegetables he raised in his gürden. He said, too, that because they loved one another so vëry much, it was the wish of bōth that death might not separate them, but that they should die, as they had lived, togëther.

3. As the strānger listened, a smile beamed over his countenance,¹ and made its expression as sweet as it was grand. "Yqu are a good old man," said he to Philemon, "and you have a good old wife to be your help-meet. It is fit that yqu wish should be grānted." And it seemed to Philemon just then, as if the sunset clouds threw up a bright flash from the west, and kindled a sudden light in the sky.

4. Baucis had now got supper ready, and coming to the door, began to make apologies² for the poor fāre she was forced to set befōre her guests. "Had we known yqu were coming," said she, "my good man and myself would have gōne without a mōrsel,³ rather than you should lack a better supper. But I took the most part of to-day's milk to make cheese; and our lāst lōaf is already hālf ēaten. Ah me! I never feel the sōr-rōw of being poor, save when a poor traveler knocks at our dōor."

5. As Baucis had said, thëre was but a scanty supper for two hungry travelers. In the middle of the table was the remnant of a brown lōaf, with a piece of cheese on one side of it, and a dish of honeycomb on thë öther. Thëre was besides a pretty good bunch of grapes for each of the guests. A moderately sized earthen pitcher, nearly full of milk, stood at a corner of the bōard; and when Baucis had filled the bōwls, and set them befōre the strangers, önly a little milk remained in the bottom of the pitcher.

6. At thëir very first sitting down, the two travelers bōth drank öff the milk in their two bōwls at a draught. "A little mōre milk, kind mother Baucis, if you please," said the yōungger traveler, whose name was Quicksilver. "The dāy has been hot, and I am vëry much āhfrst."

7. "Now, my dear people," answered Baucis, in great con-

¹ Coun'te nance, thë expression doing something improper or wrōng; or appearance of the human face; an excuse.
lōök; aid.

² Mor'sel, a bite; a mouthful;
³ A pöl'ö gý, a regret öffered for a small piece.

fusion, "I am so sorry and ashamed. But the truth is, there is hardly a drop more milk in the pitcher. O husband! husband! why didn't we go without our supper?"

8. "Why, it appears to me," cried Quicksilver, starting up from the table, and taking the pitcher by the handle; "it really appears to me that matters are not quite as bad as you think them. Here is certainly more milk in the pitcher." So saying, and to the vast astonishment of Baucis, he proceeded not only to fill his own bowl, but his companion's likewise, from the pitcher that was supposed to be almost empty.

9. The good woman could scarcely believe her eyes. She had certainly poured out nearly all the milk, and had peeped in afterward and seen the bottom of the pitcher as she set it down on the table. "But I am old," thought Baucis to herself, "and apt to be forgetful. I suppose I must have made a mistake. At all events, the pitcher can not help being empty now, after filling the bowls twice over."

10. "What excellent milk!" observed Quicksilver, after quaffing¹ the contents² of the second bowl. "Excuse me, my kind hostess,³ but I must really ask you for a little more." Now, Baucis had seen, as plainly as she could see any thing, that Quicksilver had turned the pitcher upside down, and had poured out every drop of milk in filling the last bowl. Of course, there could not possibly be any left.

11. However, in order to let him know precisely how the case was, she lifted the pitcher, and made a gesture as if pouring milk into Quicksilver's bowl, but without the remotest idea⁴ that any milk would stream forth. What was her surprise, therefore, when such an abundant supply fell bubbling into the bowl, that it was immediately filled to the brim, and overflowed upon the table! "And now a slice of your brown loaf, Mother Baucis," said Quicksilver, "and a little of that honey!"

12. Baucis cut him a slice, accordingly; and though the loaf, when she and her husband ate of it, had been rather too dry and crusty to be palatable,⁴ it was now as light and moist as if

¹ Quaffing (kwáf'ing), drinking largely.

² Con'tents, that which is contained or held.

³ Hóst'ess, a female host; a landlady.

⁴ Pál'a ta ble, pleasing to the taste; agreeable.

but a few hours out of the oven. Tasting a crumb which had fallen on the table, she found it more delicious¹ than bread ever was before, and could hardly believe that it was a loaf of her own kneading and baking. Yet, what other loaf could it possibly be?

13. But oh, the honey! Never was such honey tasted, seen, or smelt. The perfume² floated around the kitchen, and made it so delightful, that, had you closed your eyes, you would instantly have forgotten the low ceiling and smoky walls, and have fancied yourself in an arbor, with honeysuckles creeping over it.

14. Although good Mother Baucis was a simple old dame, she could not but think that there was something out of the common way in all that had been going on. So, after helping the guests to bread and honey, and laying a bunch of grapes by each of their plates, she sat down by Philémon, and told him what she had seen, in a whisper. "Did you ever hear the like?" asked she.

15. "No, I never did," answered Philemon, with a smile; "and I rather think, my dear old wife, you have been walking about in a sort of dream. If I had poured out the milk, I should have seen through the matter at once. There happened to be a little more in the pitcher than you thought, that is all."

16. "Ah, husband, say what you will, these are very uncommon people," said Baucis. "Well, well," replied Philemon, still smiling, "perhaps they are. They certainly do look as if they had seen better days; and I am heartily glad to see them making so comfortable a supper."

17. Each of the guests had now taken his bunch of grapes upon his plate. Baucis, who rubbed her eyes in order to see the more clearly, was of opinion that the clusters had grown larger and richer, and that each separate grape seemed to be on the point of bursting with ripe juice. It was a wonder to her to see how such grapes could ever have been produced from the old stunted vine that climbed against the cottage wall.

¹ Delicious (de lish'us), delightful; most grateful or sweet to the senses.

² Perfume, the odor or scent that comes from sweet-smelling substances; sweetness of smell.



18. Vëry äd'mirable grapes these! Pray, my good hōst, whence did you gäther them?" observed Quicksilver, as he swällōwed one äfter aäother, without äppärently dīmīn'ishing hiš cluster. "From my own vine," answered Philē'mon. "Yqu may see one of its brāncēs twisting äcrōss the wīndōw yōnder; but wife and I never thought the grapes very fine ones."

19. "I never tasted better," said the guest. "Another cup of this excellent milk, if you please, and I shall then have supped better than ä prince." This time, Philemon bestirred himself, and took up the pitcher; for he was curious to discover if thäre wäz any reälity in the marvel which Baucis had whispered to him. He slyly peeped into it, and was fully satisfied that it contained not so much as a single drop. All at once, however, he beheld a little white fountain, which gushed up from the bottom of the pitcher, and speedily filled it to the

brim with rich, foaming, sweet-smelling milk. It was lucky that Philemon, in his surprise, did not drop the mīrāe'uloūs¹ pitcher from his hand.

20. "Who are ye, wonder-working strāngers?" cried he, even mōre surprised than his wife had been. "Yqur guests, my gōōd Philemon, and yqur friends," replied thē elder traveler, in his mild, deep voice, that had something at once sweet and awe-inspiring in it. "Give me likewise ā cup of the milk; and may your pitcher never be empty for kind Baucis and yourself, any mōre than for the needy wāyfārer!" The supper being now over, the strangers requested to be shown to their place of repose.

X.

38. THE WONDERFUL PITCHER.

PART THIRD.

THE old man and his wife wēre stirring betimes in the morning, and the strāngers likewise ārōse with the sun, and prepared to depart. Phīlē'mon hōs'pitably entreated them to remain ā little lōnger, until Baucis could milk the cow, and bake ā cake upon the hearth, and, perhaps, find them ā few fresh eggs for breakfast.

2. The guests, however, seemed to thīnk it better to gēt over ā good part of their jōurney befōre the heat of the day should come on. They thērefōre pērsisted² in setting out immediately, but āsked Philemon and Baucis to walk fōrth with them ā short distance, and show them the road they were to take.

3. So they all fōur issued³ from the cottage, chatting together like old friends. It was very remarkable, indeed, how familiar thē old couple insensibly⁴ grew with thē elder traveler, and how their good and simple spirits melted into his, even as two drops of water melt into thē ocean. And as for the younger, with his keen, quick, lāughing wits, he appeared

¹ Mī rāc'ū loūs, beyond the common laws of nature; wonderful.

² Per sīst'ed, continued firm; did not give up or lāy āside.

³ Issued (īsh' shōd), proceeded; went out.

⁴ In sēn'sī blŷ, so as not to be perceived or made āwāre of.

to discover ev'ry little thought that but peeped into their minds before they suspected it themselves.

4. They sometimes wished, it is true, that Quicksilver had not been quite so quick-witted, and also that he would fling away his staff, which looked so mysteriously mis'chievous,¹ with the snakes always writhing about it. But then, again, he showed himself so v'ry good-humored, that they would have been rejoiced to keep him in the cottage, staff, snakes, and all, ev'ry d'ay, and the whole day long.

5. "Ah me! well-a-day!" exclaimed Phil'e'mon, when they had walked a little way from their door. "If our neighbors only knew what a blessed thing it is to show h'ospit'ality to str'angers, they would tie up all their d'ogs, and never allow their childr'en to fling another st'one."

6. "It is a sin and shame for them to behave so—that it is!" cried good Baucis. "And I mean to go this v'ry d'ay and tell some of them what naughty people they are!"—"I fear," remarked Quicksilver, slyly smiling, "that you will find none of them at h'ome."

7. Th'e elder traveler's brow just then assumed such a grave, stern, and awful grandeur,² yet serene³ withal, that n'either Baucis nor Philemon d'ared to speak a word. "When men do not feel toward the h'umbl'est str'anger as if he w'ere a br'other," said he, in tones so deep that they sounded like those of an organ, "they are unworthy to ex'ist on e'arth, which was created as th'e abode⁴ of a great human br'otherhood!"

8. Philemon and his wife t'urned t'oward the valley, wh'ere, at sunset, only the d'ay before, they had seen the m'ead'ows, the houses, the g'ardens, the clumps of trees, the wide, green-margined street, with children playing in it, and all the t'okens⁵ of business, enjoyment, and prosperity. But what was th'eir ast'onishment! Th'ere was no, l'onger any appearance of a village! Even the f'ert'ile⁶ vale, in the h'ollow of which it lay, had ceased to have ex'istence.

¹ Mis'chiev'ous, inclined to harm, or to injury that disturbs.

² Grandeur (gr'and'y'or), splendor of appearance; display.

³ Ser'ene, clear and calm; bright.

⁴ A b'ode, the place wh'ere one dwells or lives.

⁵ Token (t'ok'n), a sign.

⁶ Fer'tile, able to produce v'ry much; fruitful.

9. In its stead, they beheld the broad blue sŭrfacē of a lake, which filled the great bāsin of the valley from brim to brim, and reflected the sŭrrounding hills in its bōsōm,¹ with as tran-
quil² an image as if it had been thēre since the creation of the world. For an instant the lake remained perfectly smōōth ; then a little breeze sprang up, and caused the water to dānce, glitter, and sparkle in thē early sunbeams, and to dash with a pleasant rippling mŭrmŭr against the shōre.

10. "Alās! what has become of our pōōr neighbors?" cried those kind-hearted old people. "They exist no lōngē as men and women," said thē elder traveler, in his grand and deep voice, while a roll of thunder seemed to echo it at a distance. "Thēre wāš nēithē use nor beauty in such a life as thēirs ; for they never sōftēned or sweetened the hard lot of mortality³ by thē exercise of kindly affections between man and man. They retained no image of the better life in their bōsōms ; thērefōre the lake that there was of old, has spread itself fōrth again to reflect the sky!"

11. "As for yōu, good Philē'mon," continued he, "and you, kind Baucis, who, with yōur scanty means have mingled so much heartfelt hōspitālity with yōur reception of the hōmēlēs strāngēr, you have dōne well ; whērefōre request whatever favor you have mōst at heart, and it is granted."

12. Philemon and Baucis looked at one anōthēr ; and then I know not which of the two it wāš who spoke, but that one uttered the dēsire of bōth their hearts. "Let us live togēthēr while we live, and leave the world at the same instant when we die ! for we have always loved one anōthēr !"

13. "Be it so !" replied the strāngēr with majestic kindnēs. "Now, lōōk tōward yōur cottagē !" They did so ; but what wāš their surprise on beholding a tall building of white marble, with a wide-ōpen pōrtal, occupying the spot where their humble cottagē had so latēly stōōd !

14. "Thēre is yōur hōmē," said the strāngēr, kindly smiling on them bōth. "Exercise yōur hōspitālity in yōndēr palacē as frēely as in the poor hovel to which you welcomed us lāst

¹ Bosom (bŭ'zum).

³ Mor tál'í tŷ, the state of being

² Tranquil (trángk' wil), quiet ; mōrtal, or subject to death ; human eālm ; peaceful. nature.

evening." Thē old folks fell on thēir knees to thank him; but behold ! nēither he nor Quicksilver wās thēre.

15. So Philē'mon and Baucis took up thēir residence in the marble palace, and spent their time, with vāst satisfaction to themselves, in making evērybody happy and comfortable who happened to pāss that wāy. The milk-pitcher, I must not forget to say, retained its wōnderful quality of being never empty when it wās desirable to have it full.

16. Thus thē old couple lived in their palace ā great, great while, and grew older and older, and vēry old indeed. At length, however, there came ā summer morning, when Philemon and Baucis failed to make their appearance, as on other mornings, with one hōspitāble¹ smile overspreading bōth their pleasant faces, to invite the guests of ō'vernight', to breakfast. The guests sēarched everywhere from top to bottom of the spacious² palace, and all to no pūrpose; but āfter ā great deal of searching, they espied in frōnt of the pōrtal two venerable³ trees, whīch nobody could remember to have seen there the day before.

17. Yēt thēre they stood, with thēir rōōts fastened deep into the soil, and ā huge breadth of foliage⁴ overshadowing the whōle frōnt of thē edifice.⁵ One wās an oak, and thē other ā linden-tree, and thēir boughs, it was strānge and beautiful to see, were so closely intertwined together, that each tree seemed to live in thē other tree's embrace.

18. While the guests wēre marveling how these trees, that must have required at least ā century⁶ to grow, could have come to be so tall and venerable in ā single night, ā breeze sprung up and set their intermingled boughs āstīr, and then there wās ā deep, broad mūrmūr in thē āir, as if the two trees were speaking. "*I am Philemon!*" murmured thē oak. "*I am Baucis!*" murmured the linden-tree.

19. But as the breeze grew (grō) strōnger, the trees bōth

¹ Hōs'pī tā ble, kind to strāngers or guests; free hearted.

² Spā'ciōūs, wide extended; having large or ample rōōm.

³ Vēn'er able, deserving of honor and respect; āgēd.

⁴ Fō'li age, leaves; ā cluster of leaves, flowers, and brānches.

⁵ Ed'f ice, ā large building; ā house.

⁶ Century (sēnt'yū rī), ā hundred years; ā hundred.

spoke at once : "*Philemon ! Baucis ! Baucis ! Philemon !*" as if one were bōth, and bōth were one, and talking together in the depths of thēir mutual¹ heart. It wās plain enough to perceive that the good old couple had renewed their yōuth, and were now to spend a quiet and delightful hundred years or so, Philemon as an oak, and Baucis as a linden-tree.

20. And oh, what a pleasant shade did they fling āround them ! Whenever a wāyfārer pāsēd benēath it, he hēard a cheerful whisper of the leaves ābōve his head, and wōndered how the sound should so much rēsembel words like these : "*WELCOME, WELCOME, DEAR TRAVELER, WELCOME !*"

SECTION VIII.

I.

39. GREAT AND SMALL.

A SPARROW caught upon a tree
A fly so fat, his taste grew strōnger ;
His victim, struggling to get free,
Begged but to live a little lōnger ;
The mūrderer ānswered, "Thou must fall,
For I am great, and thou art small."

2. A hawk beheld him at his feast,
And in a mōmēt pounced upon him ;
The dying spārrōw wished, at least,
To know what injury he had done him ;
The mūrderer ānswered, "Thou must fall,
For I am great, and thou art small."

3. Thē eagle sees the hawk belōw,
And quickly on the gōrmand² seizes—
"O, noble king ! pray let me go !
"Mērcy ! thou pēckēst me to pieces !"
The mūrderer ānswered, "Thou must fall,
For I am great, and thou art small."

¹ Mūt'u al, given and received ;
interchanged ; common.

² Gormand (gār'mand), a glutton ;
a ravenous or greedy eater.

4. He feasted ; lo ! an ärröw flew
 And pierced thē eagle's böşom through.
 Unto the hunter loud screamed he,
 " O, tyrant ! whêreföre¹ mûrder me ?"
 " Ah ! " said the mûrderer, " thou must fall,
 For I AM GREAT AND THOU ART SMALL ! "

II.

40. CHERRIES OF HAMBURG.

I N thē äarly part of the sixteenth çentury, chërries wêre vëry rare in Germany. Thêre had been ä rot, and it wæs with thē utmost difficoltà that any could be presêrved.

2. But ä citizen of Hamburg, named Wölf, had in the middle of the town ä walled gârdën, and in the garden he had gâthered the rârêst of cherry-trees, and by constant watchfulness he had kept äwây the disêase from his fruit, so that he älone possessed healhly chërry-trees, and those in great äbundance, bearing the juiciêst cherries.

3. All who wished chërries must go to him for them, and he sold them at the highêst prices, so that èvëry sêason he reaped ä great harvêst of gold from his cherries. Far and near Wolf's cherry-trees were known, and he grew richer and more famous.

4. One sêason, when his cherry-trees were in blossom, and giving promise of an abundant crop, ä war broke out in the north of Germany, in which Hamburg wæs invaded. The city was besieged, and so surrounded by thē enemy, that no help could reach it.

5. Slowly they consumed all the provisions that wêre stôred, and famine² wæs stâring them in the face ; nor did they dâre yield to thē enemy, for in those days there was little mercy shown to the conquêred, and while any hope remained, the people held out, making vain sallies³ into thē enemy's camp, and growing weaker daily, as less and less fôöd remained to them.

6. Meanwhile, thē enemy had grown môre fierce without. The heat wæs intense, and had dried up the bröök and springs

¹ Wherefore (whâr'fôr), for what or which rêason.

² Fâm'ine, want of sufficient fôöd.

³ Säl'ly, ä darting or springing förth ; ä marching of troops from

ä place to attack besiegers.

in all the country about, so that the besiegers were becoming wild with thirst; it made them more savage, and the commanding general would listen to no terms, but swore to destroy the city, and to put all the inhabitants, soldiers and old men, women and children, to the sword.

7. But would it not be better thus to be killed outright than to suffer the slow death of famine? Wolf thought of these things as he returned one day to his garden in the midst of the city, after a week of fighting with the enemy. In his absence the cherries had ripened fast in the hot sun, and were now superb,¹ fairly bursting with the red juice, and making one's mouth to water at the sight.

8. A sudden thought came into his head as he looked at his cherries, and a hope sprung up that he might yet save his fellow townsmen. There was not a moment to lose, for twenty-four hours more of suffering would make the people delirious.² He brought together all the children of the town, to the number of three hundred, and had them dressed wholly in white. (In those days, and in that country, the funeral processions were thus dressed.

9. He brought them into his orchard and loaded each with a branch, heavy with rich, juicy cherries, and marshaling them, sent them out of the city, a feeble procession, to the camp of the enemy. The dying men and women filled the streets as the white-robed children passed through the gates and out into the country.

10. The besieging general saw the procession drawing near, concealed by the boughs they were carrying, and suspected some stratagem.³ Then he was told that they were the children of Hamburg, who had heard that he and his army were suffering of thirst, and were bringing luscious⁴ cherries to quench it. Thereat he was very angry, for he was of a cruel and violent nature, and said that they had come to mock him, and he would surely have them put to death before his eyes, even as he had sworn he would do to all the people of the city.

¹ Su perb', grand; showy; rich.

² De lîr'i oûs, deranged; wandering in mind.

³ Strât'a gêm, an artifice or trick

by which some advantage is expected to be gained.

⁴ Luscious (lûsh us), sweet; delightful.

11. But when the procëssion¹ came beföre him, and he saw the pōor children, so thin, so pale, so wōrn out by hūnger, the rough man's heart wās touched ; & spring of fatherly love, that had lōng been choked up in him, brōke fōrth ; he was filled with pity, and tears came into his eyes, and what the warriors of the town could not do, the peaceful children in white did—they vanquished² the hard heart.

12. That ēvening the little chērry-bēarers rētūrnēd to the city, and with them went a great procession of carts filled with provisions for the starving people ; and the vērý next day a treaty of peace wās signed.

13. In mēmōry of this event, the people of Hamburg still keep ēvērý year a festival, called the Feast of Chērries ; when the children of the city, clad in white garments, march thrōugh the streets, holding green boughs, to which the people, coming out of their houses, hāsten to tie bunches of cherries ; ōnly nōw the children are chubby and mērry, and they eat the cherries themselves.

III.

41. THE OAK-TREE.

1.

SING for thē oak-tree, the monareh of the wōōd !
Sing for thē oak-tree, that grōwēth green and gōōd !
That growēth broad and brānching within the fōrest shade ;
That groweth nōw, and still shall grow when we are lowly laid !

2.

Thē oak-tree wās an acorn once, and fell upon thē ēarth ;
And sun and shower nōūrishēd it, and gāve thē oak-tree bīrth :
The little sprouting oak-tree ! two leaves it had at first,
Till sun and shower nōūrishēd it, then out the brānches būrst.

3.

The winds came and the rain fell ; the gusty tēmpēst blew ;
All, all wēre friends to thē oak-tree, and strōngēr yet it grew.
The boy that saw the acorn fall, he feeble grew and grāy ;
But thē oak was still a thriving tree, and strēngthēnēd ēvērý dāy.

¹ Procession (sēs'h'un), a train of persons or animals moving in order.

² Vanquished (vāngk'wisht), subdued in battle ; beat in any contest.

4.

Fōur centuries grows thē oak-tree, nor dōes its vērdure¹ fail ;
 Its heart is like thē iron-wood, its bark like plaited mail.
 Now cut us down thē oak-tree, the monareh of the wood ;
 And of its timber stout and strōng we'll build a vessel good.

5.

Thē oak-tree of the fōrest bōth east and west shall fly ;
 And the blessings of a thōusand lands upon our ship shall lie.
 She shall not be a man-of-war, nor a pirate shall she be ;
 But a noble, Christian mērchant-ship, to sail upon the sea.

IV.

42. THE LITTLE HERO OF HAARLEM.

AT an early period in the history of Holland, a boy, who is the hero² of the following narrative, was born in Hāarlem, a town remarkable for its variety of fortune in war, but happily still mōre so for its manufactures and inventions in peace.

2. His father was a *sluicer*—that is, one whose employment it was to open and shut the sluices, or large oak gates, which placed at certain regular distances, close thē entrances of the canals, and secure Holland from the dānger to which it seems exposed—of finding itself under water, rather than ābōve it.

3. When water is wanted, the sluicer raises the sluices mōre or less, as required, and closes them again cārefully at night ; otherwise the water would flow into the canals, overflow them, and inundate³ the whōle country. Even the little children in Holland are fully āwāre of thē importance of a punetual discharge of the sluicer's duties.

4. The boy was ābout eight years old when, one day, he āsked permission to take some cakes to a poor blind man, who lived at thē other side of the dike.⁴ His father gave him leave, but charged him not to stay too late.

5. The child promised, and set off on his little jōurney. The blind man thankfully partook of his young friend's cakes, and

¹ Verd'ure, greenness.

² In ūn'dāte, cover with water.

³ Hē'ro, a great warrior ; the chief pēson in a stōry.

⁴ Dike, a mound of ēārth thrown up to prevent an overflow ; a ditch.

the boy, mindful of his father's orders, did not wait, as usual, to hear one of the old man's stories, but as soon as he had seen him eat one muffin, took leave of him to return home.

6. As he went along by the canals, then quite full, for it was in October, and the autumn rains had swelled the waters, the boy first stopped to pull the little blue flowers which his mother loved so well, then, in childish gayety, hummed some merry song. The road gradually became more solitary,¹ and soon neither the joyous shout of the villager, returning to his cottage home, nor the rough voice of the carter, grumbling at his lazy horses, was any longer to be heard.

7. The little fellow now perceived that the blue of the flowers in his hand was scarcely distinguishable from the green of the surrounding herbage,² and he looked up in some dismay.³ The night was falling; not, however, a dark winter-night, but one of those beautiful, clear, moonlight nights, in which every object is perceptible,⁴ though not as distinctly as by day.

8. The child thought of his father, of his injunction,⁵ and was preparing to quit the ravine⁶ in which he was almost buried, and to regain the beach, when suddenly a slight noise, like the trickling of water upon pebbles, attracted his attention. He was near one of the large sluices, and he now carefully examined it, and soon discovered a hole in the rotten wood, through which the water was flowing.

9. With the instant⁷ perception which every child in Holland would have had, the boy saw that the water must soon enlarge the hole, through which it was now only dropping, and that utter and general ruin would be the consequence of the inundation of the country that must follow.

10. To see, to throw away the flowers, to climb from stone to stone till he reached the hole, and put his finger into it, was the work of a moment, and, to his delight, he found that he had succeeded in stopping the flow of the water.

¹ Sôl'i ta rŷ, lonely; retired.

² Herbage (êrb'aj), herbs collectively; pasture; grass.

³ Dis mây', loss of courage and hope; fear.

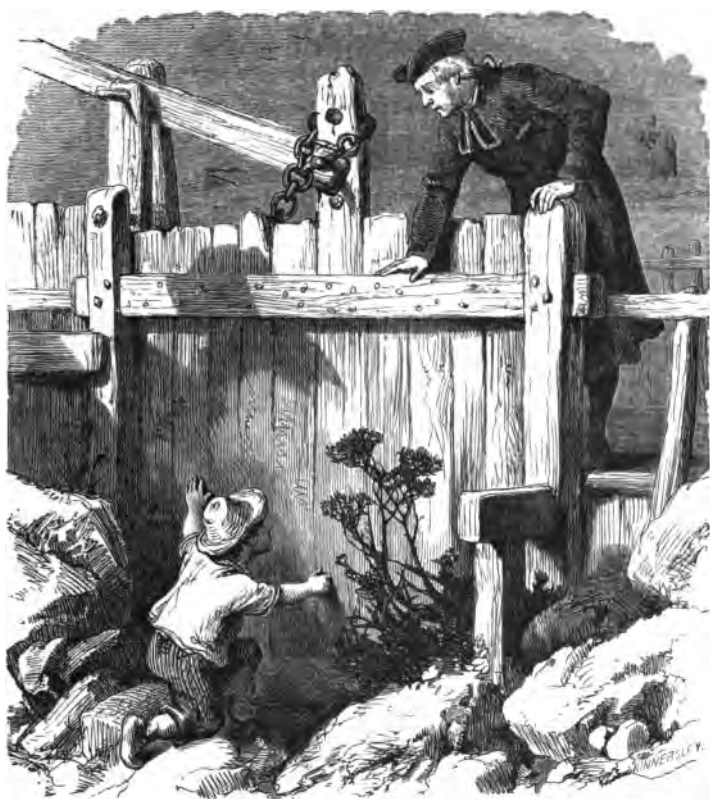
⁴ Per cêp'ti ble, that can be seen,

felt, or known by the senses.

⁵ Injunction (in jungk'shun), order or command.

⁶ Ravine (ra vên'), a deep and narrow hollow, usually worn by water.

⁷ In'stant, immediate; quick.



11. This was all very well for a little while, and the child thought only of the success of his device. But the night was closing in, and with the night came the cold. The little boy looked around in vain. No one came. He shouted—he called loudly—no one answered.

12. He resolved to stay there all night, but, alas, the cold was becoming every moment more biting, and the poor finger fixed in the hole began to feel benumbed, and the numbness soon extended to the hand, and thence throughout the whole arm. The pain became still greater, still harder to bear, but still the boy moved not.

13. Tears rolled down his cheeks, as he thought of his fâther, of his môther, of his little bed, whêre he might now be sleeping so soundly, but still the little fêllôw stirred not; for he knew that did he remove the small slender finger which he had opposed to thê escape of the wâter, not ônly would he himself be drowned, but his father, his brothers, his neighbors—nay, the whôle village.

14. We know not what faltering¹ of pûrpose, what momentary failures of couârage thêre might have been during that lông and têrrible night; but cêrtain it is that at daybreak he wâs found in the same painful position by â elêrgyman rêtûrning from an attendance on â death-bed, who, as he advânced, thôught he hêard grôans, and bending over the dike, discovered â child kneeling on a stône, writhing from pain, and with pale face and tearful eyes.

15. “In the name of wônder, boy,” he exclaimed, “what are you doing thêre?”—“I am hindering the wâter from running out,” wâs the answer, in pêrfect simplicity, of the child, who, during that whôle night, had been evincing² such heroic fôr-titude³ and undâunted⁴ couârage.

16. The Muse⁵ of hîstôry, too ôften blind to true glôry, has handed down to posterity many â warrior, the destroyer of thousânds of his fêllôw-men—she has left us in ignorance of this reâl *Little Hero of Haarlem*.

V.

43. THE GOOD TIME COMING.

THERE'S â gôod time côm-ing, boys,

A good time coming :

We may not live to see the dâ-y,

But êarh shall glisten in the rây

Of the good time coming.

¹ Faltering (fal'ter ing), falling short; trembling; hesitâtion.

² El vinc'ing, showing clearly.

³ Fôr'ti tûde, that strength of mind which enables one to meet danger with coolness and firmness, or

to bear pain or disappointment without mûrmûring or discoûragement.

⁴ Undaunted (un dânt'ed), brave; fearless.

⁵ Mûse, one of the nine goddesses of hîstôry, poetry, painting, etc.

Cannon balls may aid the truth,
 But thought's a weapon stronger :
 We'll win our battle by its aid ;—
 Wait a little longer.

2. There's a good time coming, boys,
 A good time coming :
 The pen shall supersede¹ the sword ;
 And Right, not Might, shall be the lord
 In the good time coming.
 Worth, not Birth, shall rule mankind,
 And be acknowledged stronger ;
 The proper impulse² has been given ;—
 Wait a little longer.

3. There's a good time coming, boys,
 A good time coming :
 WAR in all men's eyes shall be
 A monster of iniquity³
 In the good time coming.
 Nations shall not quarrel then,
 To prove which is the stronger ;
 Nor slaughter men for glory's sake ;—
 Wait a little longer.

4. There's a good time coming, boys,
 A good time coming :
 Hateful rivalries⁴ of creed⁵
 Shall not make their martyrs bleed
 In the good time coming.
 Religion shall be shorn of pride,
 And flourish all the stronger ;
 And Charity⁶ shall trim her lamp ;—
 Wait a little longer.

¹ Su per sêde', set aside ; take the place of.

² Im'pulse, sudden force given ; impression.

³ Iniquity (in Ik'we ti), want of uprightness ; some certain act of wickedness.

⁴ Ri'val rÿ, strife to excel, or to secure the same thing that another is trying to obtain.

⁵ Crëed, articles of faith ; a short account of what is believed.

⁶ Chär'i tÿ, love ; good-will ; act of giving freely.

5. There's a good time coming, boys,
 A good time coming :
 And a poor man's family
 Shall not be his misery
 In the good time coming.
 Every child shall be a help
 To make his right arm stronger ;
 The happier he the more he has ;—
 Wait a little longer.
6. There's a good time coming, boys,
 A good time coming :
 Little children shall not toil
 Under, or above, the soil
 In the good time coming ;
 But shall play in healthful fields
 Till limbs and mind grow stronger ;
 And every one shall read and write ;—
 Wait a little longer.
7. There's a good time coming, boys,
 A good time coming :
 The people shall be temperate,
 And shall love instead of hate,
 In the good time coming.
 They shall use and not abuse,
 And make all virtue stronger.
 The reformation has begun ;—
 Wait a little longer.
8. There's a good time coming, boys,
 A good time coming :
 Let us aid it all we can,
 Every woman, every man,
 The good time coming.
 Smallest helps, if rightly given,
 Make the impulse stronger ;
 'Twill be strong enough one day ;
 WAIT A LITTLE LONGER.

SECTION IX.

I.

44. ANTONY CANOVA.

CANOVA¹ first saw the (thŭ) light of day in the little Venetian² village of Possagno.³ Fălieri⁴ the senator was lord of this village. One day he gave a great dinner, and there was served up to his guests the image of a lion, beautifully formed in butter.

2. This unexpected dish gave as much surprise to the senator as to his numerous guests. He ordered his cook to come up stairs, that he might congratulate⁵ him in presence of the party, so much pleased was he with the marvelous⁶ work of art. The cook was introduced into the banqueting-hall, and was so overwhelmed with congratulations, that the tears came into his eyes.

3. "You weep for joy?" said his master to him. "No, my lord," he replied; "it is through despair at not having executed the work of art which is the object of so much admiration."

4. "I should like to make the artist's⁷ acquaintance," said the senator. The cook withdrew, assuring his master that his wish would be gratified; and in a few minutes returned, leading in the artist.

5. He was a little peasant-boy, about ten years old, meanly clad, for his parents were poor. Poor as they were, however, these worthy people had exposed themselves to great straits,⁸ rather than deny to their son lessons in the art of sculpture⁹ which a professor had kindly undertaken to give for a very moderate fee.

¹ Canova (kă nŏ'vă).

² Ve nē'tian, of, or pertaining to, Venice, a fortified city of Italy.

³ Possagno (pos sän'yo).

⁴ Fălieri (fă le ä're).

⁵ Con grăt'ū lâte, to wish joy to.

⁶ Mar'vel oŭs, strange; wonderful; surprising.

⁷ Art'ist, one who is skilled in some one of the *fine arts*, as painting, sculpture, &c.

⁸ Străit, difficulty; distress.

⁹ Scŭlpt'ŭre, the art of carving, cutting, or hewing wood or stone into images or figures, as of men, beasts, or other things.

6. Antony Cānō'vā had early exhibited¹ a strong faculty for statuary. He modeled² clay when he could get it, and, with the help of his knife, carved little figures out of all the chips of wood he could lay his hands on.

7. His parents were acquainted with the cook of Senator Falieri. On the morning of the great dinner, he came to impart the difficulty he had in giving a graceful finish to the table. He had exhausted³ all the resources of his skill and imagination;⁴ but he still wanted one of those effective⁵ dishes, capable of producing a great sensation,⁶ which rear on a solid basis the reputation⁷ of the cook of a great house.

8. The little Cānō'va thought for a minute, and then said: "Do not trouble yourself; I shall soon come to you. Leave it to me, and I shall answer for it that your table will be complete." The boy went as he had promised to the senator's house, showed the cook the design⁸ of the figure which he meant to execute, answered for the success of the attempt, and cut the block of butter with that purity of imagination and perfect taste, which he afterwards displayed in cutting blocks of marble.

9. Surprised as the guests had been by the work, they were much more so when they beheld the workman. He was loaded with attentions, and from this time forth, Falieri was the patron⁹ of the young Cānō'vā.

10. The happy result of the first attempt of the little peasant-boy, suddenly made his name famous, and opened up for him the road to permanent success. Falieri placed him as a pupil in the studio¹⁰ of the best sculptor of the time. Two years

¹ Exhibited (egz hīb'it ed) held forth or presented to view; displayed.

² Mōd'eled, molded; shaped; formed into a pattern.

³ Exhausted (ēgz hāst'ed), used or entirely expended.

⁴ Im āg'i nā'tion, the image-making power of the mind; the power to put in new forms objects of sense before noticed or seen.

⁵ Ef fēct'ive, having the power, or suited, to produce effects.

⁶ Sen sā'tion, feeling awakened by whatever affects an organ of sense; a state of excited feeling.

⁷ Rēp'u tā'tion, the character given to a person, thing, or action; good name.

⁸ De sign', a first sketch; a plan.

⁹ Pā'tron, one who, or that which, countenances, supports, or protects.

¹⁰ Stū'di o, the workshop of an artist.

after—that is to say, when Cänövä was öny twelve years of age—he sent to his pätron ä gift of two marble fruit-baskets of his own workmanship, of remarkable merit, which still ädörn the Fälieri palace at Venice.

11. Yqu will læarn elsewhere the claims of this great artist to thē admiration of posterity.¹ All thē academies of Europe solicited thē honor of enrölling him ämóng their members. All the kings vied with each other in enriching their nätional mušē'ums² with the beautiful pröducts of his genius.³

12. He waš elected Prince-perpetual of the Academy of St. Luke at Rome—a title conferred on no other artist since his death. The funeral-ceremony with which his remains were honored, was the grändèst which had ever occurred in con-nection with the fine arts since the death of Răphaël.⁴

II.

45. BENJAMIN WEST.

PART FIRST.

SPRINGFIELD, Pennsylvaniä, in 1738, became the bürth-place of ä Quaker infant, from whom his pärents and neighbors looked for wonderful things. A famous preacher of the Society of Friends had foretold that he would be one of the möst remarkable eharacters that had appeared on thē earth since the days of William Penn. On this account thē eyes of many people were fixed upon the boy.

2. Some of his ancestors⁵ had won great renown in thē old wars of England and Fränce; but it waš probably expected that Ben would become ä preacher, and would convert multi-tudes to the peaceful doctrines of the Quakers. Friend West and his wife were thought to be vëry fortunate in having ä son of such promise.

¹ Pös tär'i ty, öffspring to the fūr-thèstage, or from the same forefather.

² Mü sē'um, ä place where curious things are kept for exhibition.

³ Genius (jën'yus), the peculiar form of mind with which each përsön is favored by nature; the high and peculiar gifts of nature which

förce the mind to cërtain fävorite kinds of labor.

⁴ Răph' ä šl, waš ä very great painter, whose works are thē admiration of the world. He lived between 1483 and 1520.

⁵ Än'ces tor, one from whom ä përsön descends; ä forefather.

3. Little Ben lived to the ripe age of six years without doing any thing worthy to be told in history. But one summer afternoon, in his seventh year, his mother put a fan into his hand, and bade him keep the flies away from the face of a little babe that lay fast asleep in the cradle. She then left the room.

4. The boy waved the fan to and fro, and drove away the buzzing flies whenever they came near the baby's face. When they had all flown out of the window, or into distant parts of the room, he bent over the cradle, and delighted himself with gazing at the sleeping infant.

5. It was, indeed, a very pretty sight. The little personage in the cradle slumbered peacefully, with its waxen¹ hands under its chin, looking as full of blissful² quiet as if angels were singing lullabies in its ear. Indeed, it must have been dreaming about heaven; for, while Ben stooped over the cradle, the little baby smiled.

6. "How beautiful she looks!" said Ben to himself. "What a pity it is that such a pretty smile should not last forever!" Now, Ben, at this period of his life, had heard but little of that wonderful art by which a look, that appears and vanishes in a moment, may be made to last for hundreds of years. But, though nobody had told him of such an art, he may be said to have invented it for himself.

7. On a table near at hand there were pens and paper and ink of two colors, black and red. The boy seized a pen and sheet of paper, and kneeling down beside the cradle, began to draw a likeness of the infant. While he was busied in this manner, he heard his mother's step approaching, and hastily tried to conceal the paper.

8. "Benjamin, my son, what hast thou been doing?" inquired his mother, observing marks of confusion³ in his face. At first Ben was unwilling to tell; for he felt as if there might be something wrong in stealing the baby's face, and putting it upon a sheet of paper.

9. However, as his mother insisted, he finally put the sketch into her hand, and then hung his head, expecting to be well

¹ **Waxen** (wăk'sn), made of wax; degree: full of joy.
² **wax-like**—hence, soft; yielding. ³ **Con fusion** (zhŭn), state of being
³ **Bliss'ful**, happy in the highest confused or made ashamed; shame.



scolded. But when the good lady saw what was on the paper, in lines of red and black ink, she uttered a scream of surprise and great joy.

10. "Bless me!" cried she. "It is a picture of little Sally!" And then she threw her arms around our friend Benjamin, and kissed him so tenderly that he never afterward was afraid to show his performances to his mother.

11. As Ben grew older he was observed to take vast delight in looking at the hues¹ and forms of nature. For instance, he was greatly pleased with the blue violets of spring, the wild

¹ Hues, tint; dye; color.

roses of summer, and the scarlet cardinal-flowers¹ of early autumn.

12. In the decline of the year, when the woods were variegated² with all the colors of the rainbow, Ben seemed to desire nothing better than to gaze at them from morn till night. The purple and golden clouds of sunset were a joy to him. And he was continually endeavoring to draw the figures of trees, men, mountains, houses, cattle, geese, ducks, and turkeys, with a piece of chalk, on barn doors or on the floor.

13. In those old times, the Mohawk Indians were still numerous in Pennsylvania. Every year a party of them used to pay a visit to Springfield, because the wigwams³ of their ancestors had formerly stood there. These wild men grew fond of little Ben, and made him very happy by giving him some of the red and yellow paint with which they were accustomed to adorn their faces.

14. His mother, too, presented him with a piece of indigo. Thus he now had three colors—red, blue, and yellow—and could manufacture green by mixing the yellow with the blue. Our friend Ben was overjoyed, and doubtless showed his gratitude to the Indians by taking their likenesses in the strange dresses which they wore, with feathers, tomahawks,⁴ and bows and arrows.

III.

46. BENJAMIN WEST.

PART SECOND.

ALL this time the young artist had no paint-brushes; nor were there any to be bought, unless he had sent to Philadelphia on purpose. However, he was a very ingenious⁵ boy, and resolved to manufacture paint-brushes for himself.

2. With this design he laid hold upon—what do you think? Why, upon a respectable old black cat, which was sleeping

¹ Car' di nal-flow' er, a plant which bears bright red flowers of much beauty.

² Vā'ri e gāt ed, marked with different colors.

³ Wigwam (wig'wōm), an Indian hut or cabin.

⁴ Tōm a hawk, an Indian hatchet.

⁵ Ingenious (in jēn'yus), skillful or quick to invent or contrive.

quietly by the fireside. "Puss," said little Ben to the cat, "pray give me some of the fûr from the tip of yqur tail?"

3. Thōugh Ben addressed the black cat so civilly, yet he was detêrmined to have the fur, whether she were willing or not. Puss, who had no great zeal for the fine arts, would have resisted if she could; but the boy was armed with his mōther's scissors, and very dexterously¹ clipped off fur enough to make a paint-brush.

4. This was of so much use to him that he applied to Madam Puss again and again, until her warm cōat of fur had become so thin and rāggèd that she could hardly keep comfortable through the winter. Poor thing! she was fōrced to creep close into the chimney-corner, and eyed Ben with a vëry rufeful² look. But Ben considered it mōre necessary that he should have paint-brushes than that puss should be warm.

5. About this period Friend West received a visit from Mr. Pennington, a mërchant of Philadélphiā, who was likewise a member of the Society of Friends. The visitor, on entering the parlor, was surprised to see it ornamented with drawings of Indian chiefs, and of birds with beautiful plumage,³ and of the wild flowers of the fōrest. Nōthing of the kind was ever seen before in the house of a Quaker farmer.

6. "Why, Friend West," exclaimed the Philadelphia mërchant, "what has possessed thee to cover thy walls with all these pictures? Whêre didst thou get them?" Then Friend West explained that all these pictures were painted by little Ben, with no better materials than red and yëllōw ocher⁴ and a piece of indigo, and with brushes made of the black cat's fûr.

7. "Vëriy," said Mr. Pennington, "the boy hath a wōnderful faculty. Some of our friends might look upon these matters as vanity; but little Benjamin appears to have been born a painter; and Providence is wiser than we are." The good merchant patted Benjamin on the head, and evidently⁵ considered him a wonderful boy.

¹ Dëx'ter oûs ly, adroitly; skillfully; handily.

² Rueful (rû'ful), woful; mōurnful; sorrowful.

³ Plûm'age, the collection of

plumes or feathers which cover a bird.

⁴ O'cher, a kind of fine clay of various colors.

⁵ Ev'i dently, easily seen; clearly.

8. When his párents saw how much thêir son's performances wêre admired, they, no doubt, remembered the prophecy¹ of thê old Quaker preacher respecting Ben's future eminence. Yêt they could not understand how he wæs ever to become a verry great and useful man merely by making pictures.

9. One êvening, shortly áfter Mr. Pennington's return to Philadélphiá, a package arrived at Springfield, dírected to our little friend Ben. "What can it possibly be," thought Ben, when it wæs put into his hands. "Who can have sent me such a great square package as this?"

10. On taking ôff the thick brown paper which enveloped² it, behold! thêre wæs a paint-box, with a great many cakes of paint, and brushes of various sizes. It wæs the gift of good Mr. Pennington. There wêre likewise several squáres of canvas, such as artists use for painting pictures upon, and, in addition to all these trêasures, some beautiful engravings of landscapes. These wêre the first pictures that Ben had ever seen, except those of his own drawing.

11. What a joyful evening wæs this for the little artist. At bed-time he put the paint-box under his píllow, and got hardly a wink of sleep; for, all night lóng, his fancy wæs painting pictures in the darknêss. In the morning he húrried to the garret, and wæs seen no móre, till the dinner-hour; nor did he give himself time to eat more than a mouthful or two of fôod befóre he húrried back to the garret again.

12. The next day, and the next, he wæs just as busy as ever; until at lást his mother thóught it time to ascertain³ what he wæs ábout. She accordingly fôllowed him to the garret.

13. On opening the dôor, the first object that presented itself to her eyes wæs our friend Benjamin, giving the last touches to a beautiful picture. He had copied póritions of two of thê engravings, and made one picture out of bôth, with such ád'mirable⁴ skill that it wæs far more beautiful than thê originals.⁵

¹ Prôph'e cy, a foretelling; that which is foretold.

² En vêl'oped, surrounded as a covering.

As cer tain', find out or léarn; féa-értain.

⁴ Ad'mi ra ble, worthy to be admired; having qualities to awáken wonder joined with affection or agreeable feelings.

⁵ O rig'i nal, that which came before all others of its class; first copy.

The grass, the trees, the water, the sky, and the houses were all painted in their proper colors. There, too, were the sunshine and the shadow, looking as natural as life.

14. "My dear child, thou hast done wonders!!" cried his mother. The good lady was in an ecstasy¹ of delight. And well might she be proud of her boy; for there were touches in this picture which old artists, who had spent a lifetime in the business need not have been ashamed of. Many a year afterward this wonderful production was exhibited at the Royal Academy in London.

IV.

47. BENJAMIN WEST.

PART THIRD.

WELL, time went on, and Benjamin continued to draw and paint pictures, until he had now reached the age when it was proper that he should choose a business for life. His father and mother were in considerable perplexity² about their son.

2. According to the idē'ās of the Quakers, it is not right for people to spend their lives in occupations that are of no real and sensible advantage to the world. Now, what advantage could the world expect from Benjamin's pictures?

3. This was a difficult question; and in order to set their minds at rest, his parents determined to consult the preachers and wise men of their society. Accordingly, they all assembled in the meeting-house, and discussed³ the matter.

4. Finally, they came to a very wise decision. It seemed so evident that Providence had created Benjamin to be a painter, and had given him abilities which would be thrown away in any other business, that the Quakers resolved not to oppose his wishes. They even acknowledged that the sight of a beautiful picture might convey instruction to the mind, and might benefit the heart as much as a good book or a wise discourse.

¹ Ec'sta sy, very great and overmastering joy; a being beside one's self with excitement.

² Per plēx'i tŷ, a troubled or un-

certain state of mind; embarrassment; doubt.

³ Dis cussed', examined fully in all its parts; argued.

5. They therefore committed the youth to the direction of God, being well assured that He best knew what was his proper sphere of usefulness. The old men laid their hands upon Benjamin's head and gave him their blessing, and the women kissed him affectionately. All consented that he should go forth into the world, and learn to be a painter by studying the best pictures of ancient and modern times.

6. So our friend Benjamin left the dwelling of his parents, and his native woods and streams, and the good Quakers of Springfield, and the Indians who had given him his first colors; he left all the places and persons that he had hitherto known, and returned to them no more. He went first to Philadelphia, and afterward to Europe. Here he was noticed by many great people, but retained all the sobriety¹ and simplicity which he had learned in his childhood.

7. When he was twenty-five years old, he went to London, and established himself there as an artist. In due course of time, he acquired great fame by his pictures, and was made chief painter to King George III., and president of the Royal Academy of Arts.

8. When the Quakers of Pennsylvania heard of his success, they felt that the early hopes of his parents as to little Ben's future eminence were now accomplished. It is true they shook their heads at his pictures of battle and bloodshed, such as the Death of Wolfe, thinking that these terrible scenes should not be held up to the admiration of the world.

9. But they approved of the great paintings in which he represented the miracles² and sufferings of the Redeemer of mankind. He was afterward employed to adorn a large and beautiful chapel³ at Windsor Castle with pictures of these sacred subjects.

10. He likewise painted a magnificent⁴ picture of Christ Healing the Sick, which he gave to the hospital at Philadelphia. It was exhibited to the public, and produced so much profit,

¹ So bri'e ty, the habit of sobriety or temperance; calmness.

² Mir'a cle, a wonder; an event or effect contrary to the known laws of nature.

³ Chăp'el, a lesser place of worship; a small church; a place of worship not connected with a church.

⁴ Mag nif'i cent, on a large scale; grand in appearance.

that the hospital was enlarged so as to accommodate thirty more patients.

11. If Benjamin West had done no other good deed than this, yet it would have been enough to entitle him to an honorable remembrance forever. At this very day there are thirty poor people in the hospital, who owe all their comforts to that same picture.

12. We shall mention only a single incident more. The picture of Christ Healing the Sick was exhibited at the Royal Academy in London, where it covered a vast space, and displayed a multitude of figures as large as life. On the wall, close beside this admirable picture, hung a small and faded landscape. It was the same that little Ben had painted in his father's garret, after receiving the paint-box and engravings from good Mr. Pennington.

13. He lived many years in peace and honor, and died in 1820. The story of his life is almost as wonderful as a fairy tale; for there are few stranger transformations¹ than that of a little unknown Quaker boy, in the wilds of America, into the most distinguished English painter of his day.

14. Let us each make the best use of our natural abilities, as Benjamin West did; and, with the blessing of God, we shall arrive at some good end. As for fame,² it matters but little whether we acquire it or not.

SECTION X.

I.

48. TEMPERANCE SONG.

1.

WHEN the bright morning star the new daylight is
bringing,
And the orchards and groves are with melody ringing,
Their way to and from them the early birds winging,

¹ Transfor mation, change of form, substance, or condition.

² Fame, public report; renown; the condition of being celebrated.

And their anthems¹ of gladness, and thanksgiving singing;
 Why do they so twitter and sing, do you think?
 Because they've had nothing but water to drink.

2.

When a shower on a hot day in summer is over,
 And the fields are all smelling of white and red clover,
 And the honey-bee—busy and plundering rover—
 Is fumbling the blossom leaves over and over,
 Why so fresh, clean and sweet are the fields, do you think?
 Because they've had nothing but water to drink.

3.

Do you see that stout oak on its windy hill growing,
 Do you see what great hailstones that black eloud is throwing?
 Do you see that steam war-ship its ocean way going,
 Against trade-winds and head-winds like hurricanes blowing?
 Why are oaks, cloud, and war-ships so strong, do you think?
 Because they've had nothing but water to drink.

4.

Now if *we* have to work in the shop, field, or study,
 And would have a strong hand and a cheek that is ruddy,
 And would *not* have a brain that is addled² and muddy,
 With our eyes all banged up, and our noses all bloody—
 How shall *we* make and keep ourselves so, do you think?
 Why, *we* must have nothing but water to drink.

II.

49. THE DRUNKARD'S SON.

PART FIRST.

SCHOOL was out! "Hurrah!"³ screamed all the boys,
 and up went their caps in the air, as they all commenced
 trying the strength of their limbs and trousers, some by climb-
 ing up trees, some over fences, some by leap-frog, some by bat
 and ball; and thus they all separated and went their different
 ways a home.

¹ *Musical*—a piece of music set
 or effect com. the Bible, used in
 of nature. song or hymn;

² Ad'dled, corrupted; made bar-
 ren or unfruitful.

³ Hurrah (hū rā'), a shout of joy
 or triumph, or applause.

2. And James Lawton went his way home, too, though it was not with so light a step as his school-fellows. When the last boy was out of sight, he drew a deep sigh, and drawing his cap down over his eyes, and looking carefully about him in every direction, as if to reassure himself that not one boy lingered to keep him company, moved on.

3. He was an honest boy. He had no thought of stealing any thing on the (thū) way—it was not that. He was not afraid of the master; for he was always at the head of his class, and seemed more anxious to understand his lessons than any other boy in school. He was not afraid any big boy would thrash him, nor was he lying in wait for any small boy to thrash. No, James was no such coward.

4. On he moved, with leaden feet, past the old, familiar spots; past the (thū) grocer's, with his peanuts, and oranges, and cocoanuts, and nice potted flowers, that he hoped would attract the housewives who came to buy his sugar and tea; past the baker's with his tempting pies and tarts, and piles of sugared cakes, and heaps of candy; past the toyshop, and the tinman's, and the shoestore: he had read all their signs till they were as familiar to him as his own name, and now he had turned the last corner of the street in which was his own house. Now it was that the child turned pale, and set his white teeth together, and drew (dro) his breath hard.

5. His house was a very pretty (prīt'ti) one, with a nice little garden spot in front, in which were fragrant flowers, for his mother was very fond of them—almost as fond as she was of James. He had a kind mother, then? Yes; but do you see that crowd of boys, like a little black swarm, round the pretty white gate before his house?

6. You can not see what they are looking at so earnestly inside the fence; but you can hear their shouts and laughter, and so, alas! does James. His face is not white now—it is as red as the daisies in his mother's garden, and his eyes flash like the raindrops on the daisies' bosoms, that the bright sun is now shining upon. Alas! when will there be sunshine in James's house?

7. "Ah, there's Jim now," said a rude boy, loud enough for James to hear. "Here's your drunken father, Jim."

8. "Stand away! go home! off with you all!" shouted James, in a harsh, fierce voice, that contrasted strangely with his slight figure, and sweet, infantile face; "off with you!" and he walked into the center of the group, where, crouched upon the ground, was a man, vainly trying, on his hands and knees—for he could not stand—to reach the door to get in.

9. His nice broadcloth coat was covered with dirt. His hat was crushed in. Bits of straw and grass were sticking in his thick, black hair. His eyes were red. He did not even see his own little boy, who was crimson with shame as he stood over him, and vainly tried to help him to his feet.

10. "Off with you!" shouted James again to the boys, who laughed as his father fell against him, almost knocking him over; "off with you, I say!" bringing his little foot to the ground with a stamp that made them all start. He then rushed up to the door, rang the bell violently, and turned his head away, to conceal the tears that would no longer be kept back. A woman came to the door—it was the mother, and together they helped in the drunken husband and father.

III.

50. THE DRUNKARD'S SON.

PART SECOND.

NO wonder James dreaded going home from school! It was not the (thū) first time, nor the second, nor the third, that he had helped his father in at the area¹ door when he was too drunk to find his way up the front steps to his own house. Sometimes James, only that he thought of his mother, would have wished himself dead. It was so terrible—the brutal laugh and jests of those cruel boys.

2. Oh! I hope *you* never do such mean things. I have known children who taunted their school-mates with such troubles when they were angry with them, or sometimes, as in this case, for mere sport. It is a sign of a base, mean, cruel nature. The boy or girl who would remind any children of a disagreeable thing of this kind, which is hard enough to bear

¹ Area (ā're ā), a sunken space around the basement of a building.

at best, and twit and taunt them with it, or pain them by noticing it in any way, is a boy or girl to be shunned.

3. Nero, the tyrant¹ of Rome, who roasted people for his amusement, must have been such a boy. I am sorry to say I have known little girls equally malicious² and wicked. Bad women (wim'en) they will surely grow up, if not broken of such mean cruelty while they are young.

4. A drunkard is a drunkard all the same, whether he gets drunk on bad rum, or on wine; whether he takes his senses away at the club-house, or at the low, corner grocery: he comes to the gutter just as surely (shqr'li) in the end. It made no difference to little James that his father got drunk on rich old wine, and sipped it from cut glasses in a handsome apartment: his mother was just as heart-broken, and her children just as miserable as they could be.

5. Dollar after dollar the man was swallowing; and James might well study hard, and be at the head of his class, for he would need all he could earn to coin into bread and butter, by the time he got old enough to keep his mother, and his little brothers and sisters. And his father *used* to be so kind—that memory came often to the child, to make him patient under his trouble, and to help him to excuse his father for the wrong he was doing both himself and them.

6. "He was so kind *once*!" James would sob out in his little bed at night. "I remember—" and then he would beguile³ himself by remembering the walks and rides he used to take with him—the Christmas presents—how pleased father was to hear his lessons well recited—and now! Oh, nobody who has not dropped from such a height of happiness down to that dreadful "now" can tell how bruised the poor heart may be by the fall!

7. God help little James and all like him, who have sorrows all the greater that they must bear the burden alone; that they are *unspeakable* sorrows, save to Him who will never taunt⁴ us with their heavy burden, or turn to us a careless ear.

8. You may be sure that when James grew up he never

¹ Ty'rant, a cruel master or ruler.

² Be guile', deceive; amuse.

³ Malicious (ma lish'us), ill-disposed; spiteful.

⁴ Taunt (tiant), reproach with severe or insulting words

drank. Lōng befōre tne bēard grew on his sōft, white chin, his fāther's bloated face wās hidden under a tōmbstōne. In āfter years, when young men of his own age locked arms, and, clapping each other on the shoulder as they pāsēd some gilded saloon, said to one another and to him, "Come in and take ā drink," you may be sūre that the smile died āwāy on his face.

9. James saw—not the bright lights in the saloon wīndōw, nor the gay, lāughing thrōng inside—but instead, ā form crouching like a beast at his feet, dirt-beameared, with blood-shot eyes—creeping, crawling, like ā lōathsōme rēptile, that has no soul to save—for which there is no hēavēn, no glōrious future āfter death. Ah, no; James could not "take ā drink"—his vērý soul sickened when they āsked him.

V.

51. YOUNG MEN OF EVERY CREED.

YOUNG MEN of every creed !

Be up and doing now ;
The time is come to "run and read,"
With thōughtful eye and brow.

2. Extend your grāsp to cātch
Things unattained¹ befōre ;
Touch the quick springs of rēason's latch,
And enter at hēr door.

3. The seeds of mind are sōwn
In every human breast ;
But dōrmant² lie, unless we own
The spirit's high behest !³

4. Look outwardly, and *learn* ;
Look inwardly, and *think* ;
And Trūth and Love shall brighter bŭrn
O'er Error's wasting brink.

5. Give energy to thought,
By musing as ye move ;

¹ Un at tāined', not gained ordōne.

² Be hēst', that which is willed or

³ Dōr'mant, sleeping ; not used.

ordered : command.

Nor dream unworthy aught,
Or trifling for y^our love.

6. Plunge in the crowded m^ärt,¹
Th^ére read the thoughts of men ;
And human nature's w^óndrous ch^ärt
Shall ^öp^ön to your ken.²

7. Shun dr^ünkenn^éss—'tis sin !
The deadli^ést, fatal ban³
Which ever veiled the light within,
And p^äll^äd⁴ the soul of man !

8. In Freedom walk sublime,
As G^öd designed ye should ;
Pillared props of growing time,
Supporting solid good.

9. Tread the far f^örest, elimb
The sloping⁵ hill-w^äy side,
And feel y^our spirits ring their chime
Of gladn^éss far and wide.

10. Wh^ér^é'er y^our footsteps tend,
Where'er your feelings fl^öw,
Be man and brother to th^äe end—
Compassionate the l^öw.

11. C^ärb Ä^öger, Pride, and Hate ;
Let Love the watchword be ;
Then will y^our hearts be tr^üly great,
G^öd-purified and free !

12. Oh live ä life like this,
And y^ou shall know ^äre löng,
Know how sublime ä thing it is
To suffer and be str^öng.

¹ M^ärt, ä place of traffic or sale ;
ä market.

² K^än, view ; reach of sight or
knowledge.

³ B^än, c^ärs^é ; great evil.

⁴ P^äll^äd (p^äld), depressed ; made

spiritless.

⁵ Sl^öp'ing, bending downward.

SECTION XI.

I.

52. DOGS.

DOGS are distinguished as being very faithfully attached to man. A celebrated naturalist describes the domestic dog as the one "with tail turned toward the left;" and another says, "that the whole species is become our property; each individual is entirely devoted to his master, adopts his manners, distinguishes and defends his property, and remains attached to him even unto death; and all this springs not from mere necessity, nor from restraint, but simply from true friendship."

2. It is, indeed, wonderful, and what is almost as curious, the dog is the *only* animal that has followed man all over the earth. Another curious fact has been remarked about the dog—that if he has any white on any part of his tail, it will also be found at the tip. A dog is considered old at the end of five years, and his life rarely exceeds twenty years.

3. There is some doubt as to what was the parent-stock of this friend of man, for there are no traces of it to be found in a primitive¹ state of nature. No fossil² remains of the dog, properly so called, have ever been found. Many suppose the breed to have been derived from the wolf.

4. The New Holland, or Australian dog, is so wolf-like in its appearance, that it is sometimes called the "New South Wales wolf." Its height, when standing erect, is rather less than two feet, and its length two feet and a-half. The head is formed much like that of a fox, the ears short and erect, with whiskers from one to two inches in length on the muzzle, so that it appears much more like a wolf than a dog.

5. The shepherd's dog, a variety which was most probably one of the first that civilized and settled man called in aid to preserve his flocks from beasts and birds of prey, is remarkable for its large brain, and its great sagacity.³ While superior to,

¹ Prim'i tive, relating to the petrified; changed into stone. origin or beginning; first.

² Sa gác'i ty, quickness of sight

³ Fòs'all, dug out of the earth: or scent: wisdom.



it may be ranked with spaniels¹ and hounds, which are among the most useful and intelligent dogs. It is difficult to distinguish the bones of the wolf from those of the shepherd's dog.

6. Dogs are useful in many ways. It is not very unusual to see them trudging along, in villages and cities, carrying with

¹ Spaniel (spăn'yel).

their mouths large baskets of meat, fruit, or vegetables. A friend of mine has a very noble and useful dog. When milk is wanted by the family, they put the money inside a tin can. Away runs the dog with the can and money to the dairy.

7. He never loiters in the streets, looking in at shop-windows, like too many boys and girls. When the dog finds the gate of the dairy shut, he knocks with his paw, or barks, until the gate is opened. The milkman knows his customer well, and is very attentive to him. When the milk is ready, away the dog goes, but so steadily does he carry the can, that he is rarely known to spill a drop of the milk!

8. A story is told of John Godfrey's dog which goes far to prove that dogs use more sense than many men. This man owned a dog which was in the habit of accompanying his master on his frequent visits to the public-house. The dog was taught by his master to drink malt liquor; and the animal became so used to it, that he would not leave the public-house without it.

9. On one occasion, when Godfrey and one of his companions visited a beershop, his companion said, "John, let us make the dog drunk!" This was agreed upon; more than the usual quantity of liquor was given to the animal, which had the desired effect. On reaching the house where his master lodged, the poor animal could not ascend the stairs leading to his master's room, but kept rolling down as fast as he got up.

10. This afforded much amusement to John Godfrey and his companion. But the poor dog, which lived five years after this occurrence, as if to mark his detestation¹ of the worse than useless draught,² would never afterward taste it, but used to show his teeth and snarl every time a publican's³ pot was presented to him.

11. Now, the dog probably had but little sense of shame and disgrace. But man should consider every thing that is sinful as both a shame and a disgrace. It's a shame for a man willingly to lose all his sense and reason, and act worse than the lowest of the lower animals; but this is what the drunkard

¹ Dět'es tā'tion, extreme or very great hatred.

² Draught (dráft), pōtion; drink.

³ Pūb'li can, the keeper of an inn or public-house; one licensed to retail beer, spirits, or wine.

does. It's a shame for a man to reel through the streets, and wallow in the gutter like a pig; but this is what the drunkard does.

12. It's a shame for a man to lose all proper feeling and become as hard-hearted as a stone; but this is what the drunkard does. It's a shame for a man to neglect his business, and spend his time in idleness, to leave his children beggars, and his wife a broken-hearted widow; but this is what the drunkard does. It's a shame for a man to gamble, and rob, and murder, and commit all kinds of abominations; but these are what the drunkard does.

13. John Godfrey died in a workhouse, the inside of which he would probably have never seen had he followed the example of his poor dog. His companion continued for some time the degrading habit of getting intoxicated, and was often reproved by his wife with the unwelcome remark, "You have not half the sense of John Godfrey's dog!"

II.

53. THE FIREMAN'S DOG.

"BOB, the Fireman's Dog," was probably the most wonderful dog of modern times. He was a noble fellow, and a good example to boys and men of quickness, bravery, and honest work. When the fire-bell rang at the station to "make ready," Bob always started up promptly at the call of duty and ran before the engine, barking to clear the way, and was most useful not only in



preventing obstructions,¹ but in stimulating² the men by his energy.

2. For years he attended the fires of Lóndón, but not, as many do, to lóok on and make á noise, and obstruct the workers ; not as, I am almost ashamed to sáy, some do to plunder and make a wicked profit out of one of the heaviest calamities ; not, as others do, to gratify their eyes with a grand and awful sight, as if human affliction wás to them merely as an exhibition of fireworks : no, a helper, and so efficient³ wás thē aid he afforded, that the firemen had á brass collar made for him, on which was engraven,

*' Stop me not, but onward let me jog.
I'm Bob, the London fireman's dog.'*

3. At the time of the great explosion⁴ of the firework-maker's premises, in Westminster Rôad, when dread filled all minds, the nature of the materials being verry explosive—Bob rushed in, undeterred by the noise, as of á great gun, the smell or the smoke, and when he came out he brought a poor cat in his mouth, and thus saved it from a cruel death.



4. At á fire in Lambeth, when the firemen were told that all thē inmates were out of the búrning premises, Bob wás not satisfied with this testimony ; he went to á side-door and listened, and there, by loud and continual barking,

attracted the notice of the firemen. They felt sure, from Bob's agitation, that some one was in the pássage, and, on búrning open the door, á child was found nearly dead from suffocation.⁵

¹ Ob strúct'ion, that which blocks up, or hinders from pássing.

² Stím'u lát ing, exciting, or rousing to action.

³ Efficient (ef fish'ent), causing

effects ; not inactive or slack.

⁴ Explosion (eks pló'zhun), the act of búrning with á loud noise.

⁵ Sűffo cá'tion, the condition of being stifled, smothered, or choked.

5. Bob was also an orator.¹ True, he could not utter words, though he could make *himself clearly understood*, which is more than all speakers can. There was a meaning and a purpose in his mode of expression, and that, I am afraid, is more than can be said of many speakers.

6. Those who talk for talking's sake, those who utter folly and nonsense, and those who abuse their gift of speech by using bad, or rude, or cruel words, are not to be compared to Bob, who employed every sound that he could make for good. "He could well'nigh speak," said the men who loved him; and more than speak in the hour of danger, for his loud, sharp bark had a vast deal of meaning in it.

7. But Bob was an orator in the sense of attending public meetings, and giving testimony. At the annual meeting of the Society for the Prevention of Cruelty to Animals, which was held in 1860, and on previous occasions, this brave dog went through a series of wonderful performances to show how the fire-engines were pumped, and most kindly and effectually would he give his warning bark, and in his way tell the scenes that he had passed through.

8. Fine, noble creature! It was sad that a violent death should have been (bin) his lot after a life spent in merciful actions. But he died at his work, doing his duty.



III.

53. A COMPLETE FAMILY.

MY friend Cabassol used to say that a family, to be quite complete should consist of a father and mother, a son and daughter, and a dog. There was a time indeed when he

¹ Or'a tor, a public speaker, especially a noted one.

never would have said it, but that was when he was a bachelor; for he was the crüstiēst, möst growling bachelor that I ever knew.

2. He lived by himself in the country, whēre he smoked his pipe and read his books, and took cāre of his garden, or walked over the field with his dōg. Yēs, he had a dog, a pērfect one, named Medor, and in those dāys he thōught a pērfect fāmily consisted of a man and his dog. Indeed he said once, when I was thēre too, that Medor was his best friend, and yēt it was I that gave him the dog.

3. Medor had belonged to a wīdōw lady living at *St. Germain*,¹ who thōught the world of him, but was in constant fear lest he should be shot; for Medor was a born hunter, and the fōrest park at St. Germain was an inviting field for four-footed as well as two-footed hunters. The keepers of the park declared they would shoot Medor if they caught him thēre again (ā gēn'); so his mīstrēss begged me to save his life by finding for him a new māster.

4. I thought at once of Cabassol, and I could not have found a better māster. He and Medor became at once fāst friends, and understood each other pērfectly. They wēre made for one another, and were always together. If Cabassol went to walk, Medor went with him. If the master ate dinner, the dōg had his at the same time; and it reāilly seemed as if Cabassol were right, and that they made a pērfect fāmily.

5. But one day, when Medor's nose was in the plate, and he seemed to be thinking of nōthing but his dinner, he suddenly raised his head, and trembling from head to foot, began to howl and whine in the most piteous and unaccountable manner. The door-bell rang; Medor sprung fōrward, and when Cabassol joined him, he found him rolling in an ecstasy of joy at the feet of a strānger, and leaping up and down as if beside himself.

6. It was, as you have guessed, his old mīstrēss, who had moved from St. Germain to live in Paris, and had tākēn this jōurney for the sake of seeing her old friend Medor. She cried at the welcome her dog had given her. She had come, she said, to āsk him back again, for now that she lived in Paris, thēre

¹ *St. Germain* (sēnt jēr'man), a town of France, ten miles from Paris.

was no longer any danger of his life from the foresters. Would not M^{onsi}eur¹ Cabassol permit her to have Medor again? She would gladly pay whatever he chose to ask for Medor's board during the three years he had been absent from her, and a round sum besides.

7. Cabassol looked at her in a furious manner! Give up his dog? never! "I will not sell my friend at any price," he cried, and gave a rude shrug of his shoulders, which said as plainly as words, "Go about your business, madame!"²

8. The lady bitterly reproached him, and grew very angry, not because he had treated her so rudely, which was reason enough—she did not mind that—but because he was likely to make Medor die of grief, by refusing to give him up to her. "See!" she cried, "he has never ceased to regret me. He still loves me and no one else."

9. These last words enraged Cabassol; they aroused his pride, and, determined to show her that Medor loved him best, he said, "Come! I have a plan which will soon show you whether Medor loves you more than me. We will go together to yonder hill which lies between my house and Paris. There we will separate. You shall go down the southern path, and I will take the northern that comes back to my house. Medor shall belong to whichever one of us he chooses to follow."

10. "Very well," said she, "I am agreed;" for she was confident the dog would follow her. Medor did not quite understand the agreement, but he saw that the two people whom he loved best had shaken hands and stopped quarreling, and were now talking politely together. He was full of delight, gamboling about them, and petted by both.

11. Cabassol, though a crusty bachelor, as I said, was, after all, a pleasant companion when he chose; and now, feeling some pity for the lady, who must be disappointed, he began to talk and make himself quite agreeable, for she was his and Medor's guest, after all; and the widow lady, sorry for the loss which she was to cause him, and feeling happy at recovering Medor, was in high spirits, and made herself quite entertaining.

12. When the time came for her to go, the three walked

¹ *Monsieu* (mo sēr'), sir; mister. *gentlewoman*; a polite form of address.

² *Madame* (mă dām'), my lady; dress to an elderly or married lady.

slowly together to the top of the hill—the two I mean—for Medor was frisking about them in great glee. At the top they separated, and Cabassol went at once down the northern slope, while the lady went down the southern, and Medor bounded after her.

13. But in a moment he perceived that his master was not with them; he ran back to him: then he saw his mistress was not following, but was keeping on in her path; he ran back to her: then to Cabassol, who was still keeping on in his path; then to his mistress; then to Cabassol, then to his mistress; then—and so up and down, backward and forward, the road becoming longer and steeper each time.

14. At last, poor Medor, out of breath, the sweat pouring from him, his tongue hanging out of his mouth, fell down completely exhausted, on the very top of the hill where they had separated; and there, turning his head first to the right and then to the left, he tried to follow, with his eyes at least, the two beings to each of whom he had given half his heart.

15. Cabassol, meanwhile, saw how the poor dog fared, for each time he returned to him he was panting harder. He was seized with pity for him; he resolved to give back Medor to the lady, else he saw that Medor would surely die. He turned up the hill and came to the top.

16. At the same moment the lady came up the hill from the other side; she, too, out of pity for Medor, had resolved to sacrifice her own feelings, and suffer Cabassol to keep the beloved dog. They met at the top over the poor fellow, who was now wagging his tail in a feeble manner, to express his delight.

17. But how could they make the poor animal submit to a new separation? if he were to go with either alone, it would break his heart. Cabassol reflected. He saw only one way of getting out of the difficulty, and that was to marry the lady.

18. Would she have him?—Yes, for Medor's sake. And so they married to save the dog; and Cabassol came to say, as I told you at first, that a perfect family consisted of a father and mother, a son and daughter, and a dog.

SECTION XII.

I.

55. TWILIGHT.

THE TWILIGHT is sad and cloudy ;
 The wind blows wild and free ;
 And like the wings of sea-birds,
 Flash the white caps of the sea.

2. But in the fisherman's cottage
 Thère shines a ruddier light,
 And a little face at the windōw
 Peers out into the night.
3. Close, close it is pressed to the window,
 As if those childish eyes
 Wère lōoking into the darknèss,
 To see some form arise.
4. And a wōman's waving shādōw
 Is pàssing to and frō,
 Now rising to the ceiling,
 Now bowing and bending lōw.
5. What tale do the rōaring ocean
 And the night-wind, bleak and wild,
 As they beat at the crazy cāsemènt,
 Tell to that little child ?
6. And why do the rōaring ocean,
 And the night-wind, wild and bleak,
 As they beat at the heart of the mōther,
 Drive the color from her cheek ?

II.

56. A LIGHT IN THE WINDOW.

SHIPWRECK and death, that high, lonely rock—the dread
 and scourge¹ of the bay—had often caused. There it
 stood, right opposite the harbor, off the cōast of one of the
 Orkney Islands, yielding no fōod nor shelter for beast or bird.

¹ Scourge (skōrj), a lash ; a whip ; a means of causing suffering.

2. Fifty years ago there lived on this island a young girl in a cottage with her father; and they loved each other very tenderly. One wild night in March, while the father was away in his fisherman's boat, the daughter sat at her spinning-wheel in their hut, awaiting his return. In vain she looked out on the dark driving clouds, and listened, trembling, to the wind and the sea.

3. The morning light dawned at last. One boat that should have been (bin) riding on the troubled waves was missing—her father's boat—it had struck against the "Lonely Rock" and gone down. Half a mile from his cottage her father's body was washed up on the shore.

4. In her deep sorrow, this fisherman's orphan did not think of herself alone. She was scarcely more than a child, humble, poor and weak; yet she said in her heart, that, while she lived, no more boats should be lost on the "Lonely Rock," if a light shining through her window would guide them safely into the harbor.

5. And so, after watching by the body of her father, according to the custom of her people, until it was buried, she lay down and slept through the day; but when night fell she arose, and lighting a candle, placed it in the window of her cottage, so that it might be seen by any fisherman coming from the sea, and guide him safely into harbor. She sat by the candle all night, and trimmed it, and spun; but when the day dawned she went to bed and slept.

6. As many hanks¹ as she had spun before for her daily bread, she spun still, and one over, to buy her nightly candle; and from that time to this, for fifty years, through youth, maturity,² and old age, she has turned night into day, and in the snow storms of winter, through driving mists, deceptive moonlight, and solemn darkness, that northern harbor has never once been without the light of her candle.

7. How many lives she saved by this candle, and how many meals she won by it for the starving families of the boatmen, it

¹ Hank (hǎngk), a parcel containing two or more skeins of yarn or thread tied together.

² Ma tū'ri ty, a ripe or perfect

state; the maturity of age usually extends from the age of thirty-five to fifty; also, a becoming due; the end of the time a note has to run.

is impossible to say. How many dark nights the fishermen, depending on it, have gone forth, can not now be told.

8. There it stood, regular as a light-house, steady as constant care could make it. Always brighter when daylight waned,¹ the fishermen had only to keep it constantly in view and they were safe; there was but one thing to intercept it, and that was the rock. However far they might have gone out to the sea, they had only to bear down for that lighted window, and they were sure of a safe entrance to the harbor.

9. What do the boatmen and boatmen's wives think of this? Do they pay the woman? No; they are very poor; but poor or rich, they know better than that.

10. Do they thank her? No. Perhaps they think that thanks of theirs would be inadequate² to express their gratitude; or perhaps, long years have made the lighted casement so familiar, that they look upon it as a matter of course, and forget for the time the patient watcher within.

11. Sometimes the fishermen lay fish on her threshold³ and set a child to watch it for her till she wakes; sometimes their wives steal into her cottage, now that she is getting old, and spin a hank or two of thread for her while she slumbers; and they teach their children to pass her hut quietly, and not to sing or shout before her door, lest they should disturb her. That is all. Their thanks are not looked for—scarcely supposed to be due. Their grateful deeds are more than she expects and as much as she desires.

12. There is many a rock elsewhere as perilous⁴ as the one I have told you of; perhaps there are many such women; but for this one, whose story is before you, pray that her candle may burn a little longer, since this record of her charity is true.

III.

57. MARY OF DEE.

“O MARY, go and call the cattle home,
And call the cattle home,
And call the cattle home,

¹ Waned, decreased; lessened.

² In æd'è quate, not equal or sufficient.

³ Thrēsh'ōld, the door-sill; entrance; outset.

⁴ Pēr'il oūs, full of risk; dangerous

- Across the sands of Dee !”
 The western wind was wild and dank with foam,
 And all alone went she.
2. The creeping tide came up along the sand,
 And o'er and o'er the sand,
 And round and round the sand,
 As far as eye could see ;
 The blinding mist came down and hid the land—
 And never home came she !
3. “ Oh is it weed, or fish, or floating hair—
 A tress of golden hair,
 Of drowned maiden's hair—
 Above the nets at sea ?
 Was never salmon yet that shone so fair,
 Among the stakes on Dee.”
4. They rowed her in across the rolling foam—
 The cruel, crawling foam,
 The cruel, hungry foam—
 To her grave beside the sea ;
 But still the boatmen hear her call the cattle home
 Across the sands of Dee.

IV.

58. *THE THREE FISHERS.*

- THREE FISHERS went sailing away to the west,
 Away to the west as the sun went down ;
 Each thought on the woman who loved him best,
 And the children stood watching them out of the town ;
 For men must work, and women must weep,
 And there's little to earn, and many to keep,
 Though the harbor-bar be moaning.
2. Three wives sat up in the light-house tower,
 And they trimmed the lamps as the sun went down ;
 They looked at the squall, and they looked at the shower,
 And the night-rack¹ came rolling up ragged and brown.

¹ Rack, properly, moisture; dampness ; hence, thin, flying, broken clouds, or any portion of floating vapor in the sky.



But men must work, and women must weep,
 Though storms be sudden, and waters deep,
 And the harbor-bar be mōaning.

3. Three eōrpsēs lāy out on the shining sands,
 In the morning gleam, as the tide went down ;
 And the women are weeping and wringing their hands
 For those who will never come hōme to the town ;
 For men must work, and women must weep,
 And the sōoner 'tis over, the sōoner to sleep,
 And good-bye to the bar and its mōaning.

SECTION XIII.

I.

59. *IN TIME'S SWING.*

FATHER TIME, your footsteps go
 Lightly as the falling snow.
 In your swing I'm sitting, see !
 Push me softly ; one, two, three—
 Twelve times only. Like a sheet,
 Spread the snow beneath my feet.
 Singing merrily, let me swing
 Out of winter into spring.

2. Swing me out, and swing me in !
 Trees are bare, but birds begin
 Twittering to the peeping leaves
 On the bough beneath the eaves.
 Wait—one lilac-bud I saw.
 Icy hillsides feel the thaw.
 April chased off March to day ;
 Now I catch a glimpse of May.
3. Oh the smell of sprouting grass !
 In a blur the violets pass.
 Whispering from the wildwood come
 Mayflower's breath, and insects' hum.
 Roses carpeting the ground ;
 Thrushes, orioles, warbling sound :—
 Swing me low, and swing me high,
 To the warm clouds of July.
4. Slower now, for at my side
 White pond-lilies open wide.
 Underneath the pine's tall spire
 Cardinal-blossoms burn like fire.
 They are gone : the golden-rod
 Flashes from the dark green sod ;
 Crickets in the grass I hear ;
 Asters light the fading year.

5. Slower still ! October weaves
 Rāinbōws of the förest leaves.
 Gentians fringed, like eyes of blue,
 Glimmer out of sleety dew.
 Meadōw-green I sadly miss :
 Winds thrugh withered sedges¹ hiss.
 Oh, 'tis snowing, swing me fāst,
 While December shivers pāst !

6. Frōsty-bēardèd Fāther Time,
 Stop your footfall on the rime !²
 Hard your push, your hand is rough ;
 You have swung me löng enough.
 "Nay, no stopping," say you ? Well,
 Some of your best stōries tell,
 While you swing me—gently, do !—
 From thē Old Year to the New.

II.

60. THE SILVER SHIP.

PART FIRST.

DANIEL DESMOND, a white-headed māriner,³ who for fifty years had föllōwed the sea, had at lāst given up the pursuit, and moored his old hulk in the place of his bīrth. He wās living in thē old house which his fāther had built, and whēre his childish memories clustered.

2. That āft'ernōōn his shaggy dōg, Lion, sole house-companion, had strayed āwāy, whither he knew not ; and Dāniēl shook his head miserably all thē evening as he crouched over his fire, which warmed his old bones, to be sūre, but seemed unable to send a particle of warmth into his shivering soul. As he sat rubbing his hands slowly over his head, he began to thīnk of his voyages, of the strānge lands he had seen.

3. Evērywhere that he had been (bīn), to be sūre (shōr), he had thōught it not hālf so beautiful as the littlé hōme on the mountāins ; but somehow, now that he was here, thē old man

¹ Sēdge, a plant found growing in thick tufts, generally in wet ground.

² Rime, hōar or white frōst.
³ Mār'i ner, seaman ; sailor.

was restless to be elsewhere. He went to the window and looked out, shading his face with his hands. Nothing to be seen; it was all black, and there was no sign of the faithful Lion.

4. "Dear, dear," he sighed to himself, "if only I could take one voyage more and sail to some new land, where all this trouble should be gone, and things wouldn't be quite so black and dismal. Oh, this is a doleful¹ New Year's eve. It does not look as if the new year were going to be much better than the old ones," and Daniel fumbled about the room with his tallow candle, putting things to rights before he should go to bed.

5. Even when he had gathered himself up for a night's sleep, he continued to shake his head, and mumble over the forlorn world which he had to live in, when he was sure there was one somewhere which was bright and pure. But where was the bark that would sail to such a world, and take in such a weather-beaten, dreary fellow? If Daniel had been asked, he would have shaken his head more dolefully than before, and yet near it was; and now indeed began a wonder.

6. The mariner had shut his eyes upon the old earth with its leafless trees and dingy ground, its gloomy forest hemming in the open clearing, and the open clearing itself, with its stubble and decayed stumps and rotten fences. All that was out of sight, not to be wished back; something better was to come, and that right soon. For now there came, without sound, but filling the place with light, a ship of silver, shaped like the new moon, without mast or sails or rudder, and yet floating on the air, close by the white-headed mariner.

7. "Come! sail with us, Dániel," he heard from a voice, and wondering, but nothing loath,² old Daniel stepped aboard and away sailed the silver ship through the air. He was not alone; for as he sat, feeling a gentle warmth steal through him there, he saw bright figures all about, and one, more beautiful than the rest, who had called him to the ship and now stood beside him. It was Neönëttä, the fairy of New Year's night; this was her silver ship, and these her attendants.

8. The light grew brighter and Dániel's eyes got more open, for every thing now was distinct. They had left the dingy earth;

¹ Dole'ful, full of dole or grief; sorrowful; sad.

² Loath (lōth), reluctant; very unwilling; backward.

that and the old year had gone off together ; they were sailing over a sea of eloud which lay in billows beneath, while above, the bright stars were shining. There was no wind to chill, and yet the ship sped on, cutting her way over the billowy elouds.

9. But what were all the little attendants doing ? Wonderful works they were at, to be sure, for, looking behind, Dániel saw a bright train of them, reaching over the ship's side and receiving from little hands glittering balls of every hue ; they tossed them as if in merry sport, and a shower of the balls shot across the silver ship. But beyond in the prow¹ was another train of bright fâiries, leaning over the side and flinging down the balls into the deep. Once, looking at the wake, the elouds parted, and Daniel saw that the train reached far down in a brilliant flowing line : he could see them flinging up the little balls, which grew brighter and brighter as they neared the ship ; but, strange to say, as they shot along to the fairies at the prow, they clung together, and from glittering balls of every hue they became starry forms of pure white.

III.

61. THE SILVER SHIP.

PART SECOND.

"THESE are the white star-makers," said Neönëttä, smiling, as old Dániël looked wonderingly at her. "They are busy now, for we are sailing to a new land, in which I am to be queen, and the white stars are to decorate² the country. Are you not weary of the old earth and the bare trees and ragged ground ?" Daniel nodded vehemently.³ "Yës, yes," he mumbled, but could not hear himself speak.

2. "Well," she continued, "that is gone. I knew you were weary of it, and so I am taking you to my home. Oh, it will be glorious there, so pure and still !" The little lady waved her hands and faster flew the bright balls, while the white stars danced through the air, as if they, too, were glad. "What house shall we live in, Dániël ?" asked Neönëttä, dancing

¹ Prow, the fore part of a ship.

² Dëc'o rate, beautify.

³ Ve'he ment ly, with great force ; very eagerly or urgently.

about him. "Shall it be in one with shining spires and glittering domes, with stars for windōws and crystals for doors?"

3. "Let us have a good fire," mumbled Daniel, who at this moment felt the wind from Neōnetta's robe. "No, no," she cried, looking faint; "but we will have a sōft white carpet, and, when we walk ābrōad, sōft white mantles over our shoulders. But what shall we have to eat, Daniel? We will pluck the boughs and shake off the sweet fruit that grows on the ever-green. And then the music and the pictures! Music so sweet, that it is like the chiming of distant bells, and such pictures as never were seen on thē old, dingy ēarth."

4. Again the little lady flung up her tiny arms, and dānced over the silver ship. Fāster flew the white stars, and the lōng train of fāiries ascended and descended in a flowing line of chānging light. The silver ship sped on, and now the billowy clouds grew thinner, while ābōve, the stars that had shōne, one by one went out before a clearer light which began to spread and spread over the sky.

5. "The new land!" cried Neōnēttā, dāncing ābout old Daniel, who wās now peering over the ship's side. "Come with me out of my silver ship," and she reached her hand to him. He looked āround: the shining fairies had vanished, but Neonetta was by him. He looked once mōre. Neonetta was gōne, and at the same moment vanished the silver ship.

6. Old Daniel sprung up. It was dark ābout him, but his old legs bōre him, hālf groping, tōward an opening of light. He looked beyōnd, and thēre, far āwāy in the distant sky, was sailing the silver ship, now tūrned to gold. In crescent¹ form it was flōating in thē āir and sailing āwāy, āwāy, growing fainter and fainter.

7. He looked ābout him, and found himself in the new land; for instead of thē old, dingy ēarth, thēre wās a pure, white soil, stretching āwāy in gentle ridges. Instead of the naked trees, which he had left in all their dismal bārrennēss, here were fair trees, laden with white fōliāge, their boughs weighed down with the heavy white fruit.

8. He tūrned and looked behind him. Thēre stood a little

¹ Crēs'cent, increasing; curved like the new moon.

house, all dressed in white, with a white robe flung over it, that hung down from the roof and over the window-top. He looked above and beyond. A mountain raised itself, like a good old man, with splendid brow; while a forest spread around, like a great company of beautiful maidens clad in snowy white.

9. The air was still, when a chieadee¹ set up its little note of cheer and welcome. Far off he heard a wagon, with its load of wood. As it moved over the new soil, a blissful sound rose in the air, as if in this new land all toil was sweet with music. Then, better still, he heard a distant baying.² "Hq, hq!" it cried, like a clear bell; "hq! hq!" nearer still, coming through the forest.

10. Old Dānīl looked again for the silver ship, turned golden, but it had gone, and in its place bright colors of rose and violet filled the sky, as if no clouds were to hang over this beautiful earth, but glad hues of every kind. He listened still, and heard now the voice of Neonetta calling to him in the distance. "Come!" she cried, "ere it is too late;" and the voice, even while she spoke, grew (grq) fainter. "Hq, hq!" sounded the baying, nearer now and nearer. "Come!" cried Neonetta, in faint tones. "Hq, hq!—hq, hq!"

11. Only a moment more, Queen Neonetta! for thy enchantment over Dānīl. The sun will rise, the cock will crow, good Lion will bound across the snow-covered clearing. But, we will not stay. Hark! there is Lion again. Hq, hq!

IV.

62. FIRST SNOW-FALL.

THE SNOW had begun in the gloaming,³
And busily, all the night,
Had been heaping field and highway
With a silence deep and white.

2. Every pine and fir and hemlock
Wore ermine too dear for an earl,⁴

¹ Chīck'a dee, a bird of North America—named from its note.

² Bāy'ing, barking, as a dog at his game.

³ Glōam'ing, twilight; dusk.

⁴ Earl (ērl), a nobleman of England of the same rank as a count in France.

And the (thū) poorèst twig on thē elm-tree
 Waş ridged inch-deep with pearl.

3. From sheds new-rōōfed with Cārrārā¹
 Came Chānt'ieleer's² muffled crow ;
 The stiff rails were sōftened to swān's down—
 And still wavered down the snow.

4. I stōōd and wātched from the windōw
 The noiselèss work of the sky,
 And the sudden flūrries of snow-birds,
 Like brown leaves whirling by.

5. I thōught of ā mound in sweet Auburn,³
 Whère ā little headstone stōōd ;
 How the flakes were folding it gently,
 As did robins the Babes in the Wōōd.

6. Up spoke our own little Mābel,
 Saying, "*Fāther, who makes it snōw ?*"
 And I told of the good All-Father
 Who cāres for us here belōw.

7. Again I looked at the snow-fall,
 And I thought of the leaden sky,
 That arched ō'er our first great sōrrōw
 When that mound was heaped so high.

8. I remembered the gradual patience
 That fell from that eloud like snōw,
 Flake by flake, healing and hiding
 The sears of our buried wōe.

9. Then with eyes that saw not I kissed hēr,
 And she, kissing back, could not knōw
 That my kiss waş given to her sister,
 Folded close under deepening snōw.

¹ Carrara (kār rā'rā), ā beautiful, white, Italian marble, so called from the name of the city near which it is found—here compared to the cōvering of snow on the rōōfs.

² Chānt'i cleer, ā cock, so called

from the clearness or loudness of his erōwing.

³ Mount Auburn, ā beautiful burial-place situated ābout one mile west of Harvard University, Cāmbridge, Massachusetts.



SECTION XIV.

I.

63. WRECK OF THE HESPERUS.

IT was the schooner Hēs'perus
That sailed the wintry sea ;
And the skipper had taken his little daughter,
To bear him company.

2. Blue wêre hêr eyes as the (thû) fâiry flax,
Her cheeks like the dawn of dây,
And her bosom white as the hawthorn buds,
That ope in the month of Mây.
3. The skipper¹ he stöod beside the helm;²
His pipe wæs in his mouth;
And he wæted how the veering³ flaw⁴ did blow
The smoke, now west, now south.
4. Then up and spake an old sailor,
Who'd sailed the Spanish main:
"I pray thee, put into yönder pört,
For I fear a hürricane.⁵
5. "Last night the moon had a gölden ring,
And to-night no moon we see!"
The skipper he blew a whiff from his pipe,
And a scornful läugh läughed he.
6. Colder and louder blew the wind,
A gale from the northeast;
The snow fell hissing in the brine,
And the billöwæ fröthed like yeast.
7. Down came the storm, and smote amäin⁶
The vessel in its strenght;
She shuddered and paused like a frightened steed,
Then leaped her cable's length.
8. "Come hither! come hither! my little daughter,
And do not tremble so;
For I can weather the röughèst gale
That ever wind did blow."
9. He wrapped her warm in his seaman's cöat
Against the stinging bläst;
He cut a rope from a bröken spar,
And bound her to the mäst.

¹ Skip'per, the mäster of a small trading or mërchant vessel.

² Hëlm, thë instrument by which a ship is steered.

³ Vëer'ing, shifting; tûrning.

⁴ Flaw, a sudden bürst of wind.

⁵ Hür'ri cäne, a fierce storm, marked by the great fury of the wind and its sudden chängès.

⁶ A mäin', with sudden förcë.

10. "O fāther ! I hear the chŭrch-bells ring ;
O sāy, what may it be ?"
"Tis ā fōg-bell on ā rock-bound cōast !"
And he steered for thē ōpen sea.
11. "O fāther ! I hear the sound of guns ;
O sāy, what māy it be ?"
"Some ship in distress, that can not live
In such an angr̃y sea !"
12. "O father ! I see ā gleaming light ;
O say, what may it be ?"
But the father answered never ā word—
A frozen cōrpse wās he.
13. Lashed to the helm all stiff and stark;¹
With his face tŭrned to the skies,
The lantern gleamed through the gleaming snow
On his fixed and glāssy eyes.
14. Then the maiden clāsped her hands and prayed
That sāvèd she might be ;
And she thought of Him, who stilled the wave
On the lake of Galilee.
15. And fāst through the midnight dark and drear,
Through the whistling sleet and snow,
Like ā shēetèd ghost, the vessel swept
Toward the reef² of Norman's Woe.
16. And ever, the fitful³ gusts between,
A sound came from the land ;
It wās the sound of the trampling sŭrf⁴
On the rocks and the hard sea-sand.
17. The breakers were right benēath her bows ;
She drifted ā dreary wreck ;
And ā whoōping⁵ billōw swept the crew,
Like icicles, from hēr deck.

¹ Stark, strōng ; rugged.

² Rēef, ā chain or line of rocks lying at or near the surface of the water.

³ Fit'ful, ōften and suddenly ; changeable.

⁴ Surf (sŭrf), the swell of the sea which breaks upon the shōre, or upon sand-banks or rocks.

⁵ Whooping (hōp'ing), crying out with eagerness or enjoyment.

18. She struck where the white and fleecy waves
Looked soft as carded wool;
But the cruel rocks they gored her side
Like the horns of an angry bull.
19. Her rattling shrouds,¹ all sheathed in ice,
With the mast went by the board;
Like a vessel of glass, she stove and sank—
Ho! ho! the breakers roared!
20. At daybreak, on the bleak sea-beach,
A fisherman stood aghast,²
To see the form of a maiden fair
Lashed close to a drifting mast.
21. The salt sea was frozen on her breast,
The salt tears in her eyes;
And he saw her hair, like the brown sea-weed,
On the billows fall and rise.
22. Such was the wreck of the Hés'perus,
In the midnight and the snow;
Lord save us all from a death like this,
On the reef of Norman's Woe!

II.

64. WRECK OF THE WHITE SHIP.

IN the year 1120, King Henry the First of England³ went over to Normandy with his son, Prince William, and a great retinue,⁴ to have the prince acknowledged as his successor⁵ by the Norman nobles,⁶ and to contract a marriage between him and the daughter of the Count of Anjou.⁷

2. Both of these things were triumphantly⁸ done, with great

¹ Shrouds, a set of ropes, reaching from the mast-heads to the sides of a vessel, to support the masts.

² Aghast (a gäst'), struck with sudden horror or fear.

³ England (ing'gland).

⁴ Rét'i nūe, a train of attendants.

⁵ Suc cās'aor, one who succeeds

or follows; one who fills the place which another has left.

⁶ Nō'ble, a person of rank in Europe above the common people; a nobleman.

⁷ Anjou (än'jō).

⁸ Tri ūmph'ant ly, victoriously; with joy and rejoicing.

show and rejoicing ; and on the twenty-fifth of November the whole retinue prepared to embark at the port of Barfleur¹ for the voyage home. On that day, and at that place, there came to the King, Fitz-Stephen, a sea-captain, and said :

3. "My liege,² my father served your father all his life, upon the sea. He steered the ship with the golden boy upon the prow, in which your father sailed to conquer England. I beseech you to grant me the same office. I have a fair vessel in the harbor here, called the White Ship, manned by fifty sailors of renown. I pray you, Sire,³ to let your servant have the honor of steering you in the White Ship to England !"

4. "I am sorry, friend," replied the King, "that my vessel is already chosen, and that I can not, therefore, sail with the son of the man who served my father. But the Prince and all his company shall go along with you, in the fair White Ship, manned by the fifty sailors of renown."

5. An hour or two afterward, the King set sail in the vessel he had chosen, accompanied by other vessels, and, sailing all night with a fair and gentle wind, arrived upon the coast of England in the morning. While it was yet night, the people in some of those ships heard a faint wild cry come over the sea, and wondered what it was.

6. Now the Prince was a young man of eighteen, who bore no love to the English, and who had declared that when he came to the throne he would yoke them to the plow like oxen. He went aboard the White Ship, with one hundred and forty youthful nobles like himself, among whom were eighteen noble ladies of the highest rank. All this gay company, with their servants and the fifty sailors, made three hundred souls aboard the fair White Ship.

7. "Give three casks of wine, Fitz-Stephen," said the Prince, "to the fifty sailors of renown. My father, the King, has sailed out of the harbor. What time is there to make merry here, and yet reach England with the rest ?"

8. "Prince," said Fitz-Stephen, "before morning, my fifty and the White Ship shall overtake the swiftest vessel in attendance on your father, the King, if we sail at midnight !" Then,

¹ Barfleur (Bar fleur').

² Liège, a lord or superior.

³ Sire, a father; a king or emperor;—used as a title of honor.

the Prince commanded to make merrily; and the sailors drank out the three casks of wine; and the Prince and all the noble company danced in the moonlight on the deck of the vessel.

9. When, at last, the White Ship shot out of the harbor of Barfleur, there was not a sober seaman on board. But the sails were all set, and the oars all going merrily. Fitz-Stephen had the helm. The gay young nobles and the beautiful ladies, wrapped in mantles of various bright colors to protect them from the cold, talked, laughed, and sang. The Prince encouraged the fifty sailors to row harder yet, for the honor of the White Ship.

10. Crash! A terrific cry broke from three hundred hearts. It was the cry the people in the distant vessels of the King heard faintly in the water. The White Ship had struck upon a rock—was filling—going down! Fitz-Stephens hurried the Prince into a boat, with some few nobles. "Push off," he whispered; "and row to the land. It is not far, and the sea is smooth! The rest of us must die."

11. But as they rowed away fast from the sinking ship, the Prince heard the voice of his sister, Marie, the Countess of Perche,¹ calling for help. He never in his life had been so good as he was then. He cried in an agony, "Row back at any risk! I can not bear to leave her!" They rowed back. As the Prince held out his arms to catch his sister, such numbers leaped in that the boat was overset; and in the same instant the White Ship went down.

12. Only two men floated. They both clung to the main-yard of the ship, which had broken from the mast, and now supported them. One asked the other who he was? He said, "I am a nobleman, Godfrey by name, the son of Gilbert de L'Aigle. And you?" said he. "I am Berold, a poor butcher of Rouen,"² was the answer. Then they said together, "Lord be merciful to us both!" and tried to encourage one another, as they drifted in the cold benumbing sea on that unfortunate November night.

13. By and by, another man came swimming toward them, whom they knew, when he pushed aside his long wet hair, to

¹ Perche (pérsh).

² Rouen (rô'en).

be Fitz-Stephen. "Where is the Prince?" said he. "Gone! Gone!" the two cried together. "Neither he, nor his brother, nor his sister, nor the King's niece, nor her brother, nor any one of all the brave three hundred, noble or commoner,¹ except we three, has risen above the water!" Fitz-Stephen, with a ghastly² face, cried, "Woe! woe to me!" and sunk to the bottom.

14. The other two clung to the yard for some hours. At length, the young noble said faintly, "I am exhausted, and chilled with the cold, and can hold no longer. Farewell, good friend! God preserve you!" So he dropped and sunk; and of all the brilliant crowd, the poor butcher³ of Rouen alone was saved. In the morning some fishermen saw him floating in his sheepskin coat, and got him into their boat—the sole relater of the dismal tale.

15. For three days no one dared to carry the intelligence to the King. At length, they sent into his presence a little boy, who, weeping bitterly, and kneeling at his feet, told him that the White Ship was lost, with all on board. The King fell to the ground like a dead man, and never, never afterward was seen to smile.

III.

65. HE NEVER SMILED AGAIN.

THE BARK that held a prince went down,
 The sweeping waves rolled on;
 And what was England's glorious crown,
 To him that wept a son?
 He lived—for life may long be borne,
 Ere sorrow break its chain:
 Why comes not death to those who mourn?
 He never smiled again (a gen')!

2. There stood proud forms before his throne,
 The stately and the brave;
 But which could fill the place of one—
 The one beneath the wave?

¹ Cōm'mon er, one of the common people; one below the rank of nobility.

² Ghastly (gást'lý), like a ghost in appearance; death-like; pale.

³ Butcher (bűch'er).

Beföre him pássed the young and fáir,
 In pléasure's récklèss train ;
 But seas dashed ò'er his son's bright háir—
 He never smiled again !

3. He sat whére festal-bōwls went round ;
 He héard the minstrel ¹ sing ;
 He saw the tōurney's ² victor-crowned,
 Amidst the knightly ring :
 A mûrmûr of the restlèss deep
 Was blent with every strain ;
 A voice of winds that would not sleep—
 He never smiled again !
4. Hearts in that time closed ò'er the trace
 Of vows once fondly pōured,
 And strāngers took the kinsman's place,
 At many à joyous bōard.
 Graves which true love had bathed with tears
 Were left to Hēavēn's bright rain ;
 Fresh hopes were born for other years—
 HE NEVER SMILED AGAIN !

SECTION XV.

I.

66. *THE VOICE OF THE GRASS.*

HERE I come creeping, creeping every whére ;
 By the dusty rōadsíde,
 On the sunny hill-side,
 Close by the noisy brōök,
 In every shady nōök,
 I come creeping, creeping every whére.

¹ *Mín'strál*, one of an order of men, in the middle ages, who obtained their living by singing to the harp verses of thêir own, or, sometimes, those written by others.
² *Tourney* (*têr'ní*), a mock fight in which a number of persons were engaged.

2. Here I come creeping, smiling every where ;
All round thē òpen dōor,
Whêre sit thē agèd poor ;
Here where the children play,
In the bright and mērry May,
I come creeping, creeping every where.
3. Here I come creeping, creeping every whêre ;
In the noisy city street
My pleasant face you'll meet,
Cheering the sick at heart
Toiling his busy part—
Silently creeping, creeping every where.
4. Here I come creeping, creeping every where ;
You can not see me coming,
Nor hear my low sweet humming ;
For in the starry night,
And in the glad morning light,
I come quietly creeping every where.
5. Here I come creeping, creeping every where ;
Mōre welcome than the flowers
In Summer's pleasant hours ;
The gēntle cow is glad,
And the mērry bīrd not sad,
To see me ereeping, creeping every where.
6. Here I come creeping, creeping every where ;
When you're numbered with the dead,
In your still and nārrōw bed,
In the happy Spring I'll come
And deck your silēnt hōme—
Creeping silently, creeping every where ;
7. Here I come creeping, creeping every where ;
My humble song of praise
Most joyfully I raise
To Him at whose commānd
I beautify the land,
Creeping, silently creeping every where.

II.

67. *THE IVY GREEN.*

O H, a dainty¹ plant is the Ivy green,
 That ereepèth o'er ruins old !
 Of right choice food are his meals I ween,
 In his cell so lone and cold.
 The walls must be crumbled, the stones decayed,
 To pleasure his dainty whim ;
 And the mould'ring dust that years have made
 Is a merry meal for him.
 Creeping where no life is seen,
 A rare old plant is the Ivy green.

2. Fast he stealèth on, though he wears no wings,
 And a stanch² old heart has he !
 How closely he twinèth, how tightly he clings
 To his friend, the huge³ oak tree !
 And slyly he trailèth along the ground,
 And his leaves he gently waves,
 And he joyously twines and hugs around
 The rich mold of dead men's graves.
 Creeping where no life is seen,
 A rare old plant is the Ivy green.

3. Whole ages have fled, and their works decayed,
 And nations scattered been ;
 But the stout old Ivy shall never fade
 From its hale and hearty green.
 The brave old plant in its lonely days
 Shall fatten upon the past ;
 For the stateliest building man can raise
 Is the Ivy food at last.
 Creeping where no life is seen,
 A rare old plant is the Ivy green.

¹ Dain'ty, nice ; requiring things agreeable to the taste ; hard to please.

² Stanch (stanch), strong and tight ; steady ; firm.

³ Huge, very large or great.

III.

68. GREEN THINGS GROWING.

1.

OH ! the green things grōwing ! the green things growing !
 The fresh, sweet smell of the green things growing !
 I would like to live, whether I läugh or grieve,
 To watch the happy life of the green things growing.

2.

Oh ! the fluttering and pattering of the green things growing !
 Talking each to each when no man's knowing ;
 In the wonderful white of the wëird moonlight,
 Or the gray dreamy dawn when the cocks are crowing.

3.

I love, I love them so, the green things growing !
 And I think that they love me without false showing ;
 For by many a tender touch they comfort me so much,
 With the mute, mute comfort of green things growing.

4.

And in the full wealth of thëir blossoms' glowing,
 Ten for one I take they're on me bestowing.
 Ah ! I should like to see, if Gōd's will it might be,
 Many, many a summer of my green things growing.

5.

But if I must be gäthered for thë ängels' sōwing—
 Sleep out of sight awhile—like the green things growing ;
 Though ëarth to earth retürn, I think I shall not mōurn,
 If I may chānge into green things growing.

SECTION XVI.

I.

69. MIDSUMMER.

THROUGH all the löng midsummer-däy
 The mēadōw-sides are sweet with häy.
 I seek the coolëst sheltered seat
 Just whëre the field and förest meet,



Where grow the pine-trees tall and bland,
 Thē āncient oaks austere¹ and grand,
 And frīngŷ rōōts and pebbles fret
 The ripples of the rivulet.²

2. I watch the mōwers as they go
 Through the tall grāss, ā white-sleeved row;
 With ēven stroke their scythes they swing,
 In tune their mērry whetstones ring;
 Behind the nimble youngsters run

¹ *Au stōre'*, harsh; rough.

² *Riv'u let*, ā small river or broōk.

And töss the thick swaghs¹ in the sun ;
 The cattle graze ; while, warm and still,
 Slopes the broad pâsture, basks the hill,
 And bright, when summer breezes break,
 The green wheat erinkles² like a lake.

3. The butterfly and humble-bee
 Come to the pleasant woods with me ;
 Quickly before me runs the quail,
 The chickens skulk behind the rail,
 High up the lone wood-pigeon sits,
 And the woodpecker pecks and flits.
4. Sweet woodland music sinks and swells,
 The broöklèt rings its tinkling bells,
 The swarming insects drone and hum,
 The pârtridge beats his throbbing drum,
 The sqûirrel leaps among the boughs,
 And chatters in his leafy house,
 Thê ôriole flashes by ; and, look !
 Into the mirror of the brook,
 Whêre the vain blue-bird trims his cōat,
 Two tiny feathers fall and float.
5. As silently, as tenderly,
 The down of peace descends on me.
 Oh, this is peace ! I have no need
 Of friend to talk, of book to read :
 A dear Companion here abides ;
 Close to my thrilling heart He hides ;
 The holy silence is His voice :
 I lie and listén, and rejoice.

II.

70. SUMMER RAIN.

MEN begin to lōök at the signs of the weather. It is lōng since much rain fell. The ground is a little dry. The rōad is a good deal dusty. The garden bakes. Transplanted

¹ Swath (swaghs), a line of grâss or grain formed in mōwing or cradling. ² Crinkles (krîngk'ls), runs in and out in short bends or turns.

trees are thirsty. Wheels are shrinking and trees are looking dangerous.

2. Men speculate on the clouds; they begin to calculate how long it will be, if no rain falls, before the potatoes will suffer; the oats, the corn, the grass—every thing! To be sure, nothing is yet suffering; but then—

3. Rain, rain, rain! All day, all night steady raining. Will it never stop? The hay is out, and spoiling. The rain washes the garden. The ground is full. All things have drunk their fill. The springs revive, the meadows are wet; the rivers run discolored with soil from every hill.

4. Smoking cattle reek under the sheds. Hens, and fowl in general, shelter and plume. The sky is leaden. The clouds are full yet. The long fleece covers the mountains. The hills are capped in white. The air is full of moisture.

5. Rain, rain, rain! The wind roars down the chimney. The birds are silent. No insects chirp. Closets smell moldy. The barometer¹ is dogged.² We thump it, but it will not get up. It seems to have an understanding with the weather. The trees drip, shoes are muddy, carriage and wagon are splashed with dirt. Paths are soft. So it is. When it is clear we want rain, and when it rains we wish it would shine.

6. But, after all, how lucky for grumblers that they are not allowed to meddle with the weather, and that it is put above their reach. What a scrambling, selfish, mis'chief-making time we should have, if men undertook to parcel out the seasons and the weather according to their several humors or interests!

7. But if one will but look for enjoyment, how much there is in every change of weather. The formation of clouds—the various signs and signals, the uncertain wheeling and marching of the fleecy cohorts,³ the shades of light and gray in the broken heavens—all have their pleasure to an observant⁴ eye. Then come the wind-gust, the distant, dark eloud, the occasional

¹ Ba rōm'e ter, an instrument for finding out the real or probable changes of weather, or the height of any ascent.

² Dōg'ged, sourly obstinate.

³ Cō'hort, a body of about five or six hundred soldiers; any band or body of warriors.

⁴ Observ'ant, taking notice; carefully attentive; obedient.

fiery streak shot down through it, the run and hurry of men whose work may suffer !

8. Indeed, sir, your humble servant, even, was stirred up on the day after "*Fourth of July*." The grass in the old orchard was not my best. Indeed, we grumbled at it considerably while it was yet standing. But being cut and the rain threatening it, one would have thought it gold, by the nimble way in which we tried to save it !

9. Blessed be horse-rakes ! Once half a dozen men, with half a dozen rakes, would have gone whisking up and down, thrusting out and pulling in the long-handled rake, with slow and laborious process. But now no more of that.

10. See friend Turner, mounted on the wheeled horse-rake, riding about as if for pleasure. Up go the steel teeth and drop their collected load, down go his feet, and the teeth are at work again ; and at every ten or fifteen feet, the windrow forms. It is easy times when men ride and horses rake ! No more hand-rakes, and no more revolving horse-rakes !

11. Meanwhile the clouds come bowling¹ noiselessly through the air, and spit here and there a drop preliminary.² But the hay is cocked, the sides dressed down, and all is ready—except the hay-covers !

12. Alas for our negligence ! The manufacturers had offered to send us some for trial, and we had forgotten to say, "Send them along !" And now, with our hay out and the rain coming, we mourned our carelessness. With good hay-covers, our two dozen little hay-cocks would have been as snug as if in the barn.

13. Well, if one thing suffers, another gains ! See how the leaves are washed, the grass drinks, corn drinks, the garden drinks, every thing drinks. It's our opinion that every thing except man is laughing and rejoicing.

14. Trees shake their leaves with a softer sound. Rocks look moist and soft, at least where the moss grows. Even the solitary old pine-tree chords his harp, and sings soft and low melodies with plaintive³ undulations !⁴

¹ Bōwl'ing, rolling, as a ball.

² Plāint'ive, serious ; sad.

³ Pre līm'ī na ry, introductory ;
preparatory ; before.

⁴ Un'du lā'tion, a vibration or a
waving motion.

15. A good summer storm is a rain of riches. If gold and silver rattled down from the clouds, they would hardly enrich the land so much as soft, long rains. Every drop is silver going to the mint.

16. The roots are machinery, and catching the willing drops, they assay¹ them, refine them, roll them, stamp them, and turn them out coined berries, apples, grains, and grasses! When the heavens send clouds, and they bank up the horizon, be sure they have hidden gold in them.

17. All the mountains of California are not so rich as are the soft mines of heaven, that send down treasures upon man without asking him, and pour riches upon his field without spade or pickaxe—without his search or notice.

18. Well, let it rain, then! No matter if the journey is delayed, the picnic spoiled, the visit adjourned. Blessed be rain—and rain in summer! And blessed be He who watereth the earth, and enricheth it for man and beast!

III.

71. *THE SUMMER RAIN.*

OH the rain, the beautiful rain!
 Cheerily, merrily falls,
 Beating its wings 'gainst the window-pane,
 Trickling down the walls—
 Over the meadow with pattering feet,
 Kissing the clover-blossoms sweet,
 Singing the blue-bells fast asleep,
 Making the pendent² willows weep—
 Over the hillside brown,
 Over the dusty town,
 Merrily, cheerily, cometh it down,
 The rain, the summer rain!

2. Oh, the rain, the welcome rain!
 Softly,³ kindly, it falls

¹ As say', subject to examination,
 in order to learn the amount of a
 certain portion.

² Pendent, supported from above:
 supported; hanging.

³ Softly, see Note 5, p. 16.

- On tiny flower and thirsting plain,
 And vine by the cottage-walls ;
 Laughingly tipping the lily's cup,
 It fillèth the crystal chalice¹ up,
 Joyously greeting the earth that thrills
 Through her thousand veins of gathering rills—
 Over the violet's bed,
 Over the sleeping dead,
 Cometh with kindly tread
 The rain, the gentle rain !
3. Oh the rain, the cheering rain !
 Drifting slowly, sweetly down,
 Where spreading fields of golden grain
 The sloping hillsides erown ;
 Flecking with dimples the lake's calm face,
 Quickening the schoolboy's tardy pace,
 Carressing a bud by a wayside stone,
 Leaving a gem as it passes on,
 In the daisy's breast,
 On the thistle's crest,²
 And the buttercup richly blest
 By the rain, the generous rain !

SECTION XVII.

I.

72. LUCY.

- THREE years she grew (grew) in sun and shower ;
 Then Nature said—"A lovelier flower
 On earth was never sown :
 This child I to myself will take ;
 She shall be mine, and I will make
 A lady of my own.
2. "Myself will to my darling be
 Both law and impulse : and with me

¹ Chalice (chāl'is), a cup or bowl. ² Crest, a tuft or plume for the head.

The girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindle or restrain.

3. "She shall be sportive as the fawn
That, wild with glee, across the lawn
Or up the mountain springs;
And hers shall be the breathing balm,
And hers the silence and the calm
Of mute¹ insensate² things
4. "The floating clouds their state shall lend
To her; for her the willow bend;
Nor shall she fail to see,
Even in the motion of the storm,
Grace that shall mold the maiden's form
By silent sympathy.
5. "The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round;
And beauty born of murmuring sound,
Shall pass into her face.
6. "And vital³ feelings of delight
Shall rear her form to stately height,
Her virgin bosom swell;
Such thoughts to Lucy I will give
While she and I together live
Here in this happy dell."⁴
7. Thus Nature spoke—the work was done.
How soon my Lucy's race was run!
She died, and left to me
This heath, this calm and quiet scene,
The memory of what has been
And never more will be.

¹ Mute, not spoken; silent.

³ Vi'tal, belonging or relating to

² In sen'sate, wanting sense; life: necessary to life; living.

foolish.

⁴ Dell, a small, retired valley.

II.

73. DEATH OF LITTLE PAUL.

PART FIRST.

LITTLE PAUL rose no mōre from his little bed. He lāy thêre, listēning to the noises in the street, quite tranquilly; not cāring much how the time went, but wātching it and wātching evēry thing.

2. When the sunbeams struck into his rōom through the rustling blinds, and quivered on thē opposite wall, like gōlden water, he knew that evening wās coming on, and that the sky was red and beautiful.

3. As the reflection died āwāy, and ā gloom went creeping up the wall, he wātched it deepēn, deepēn, deepēn into night. Then he thōught how the lōng unseen streets wēre dotted with lamps, and how the peaceful stars wēre shining overhead.'

4. His fancy had ā strānge tendency to wander to the river, which he knew wās flowing through the great city; and now he thōught how black it was, and how deep it would look reflecting the hōsts of stars; and, mōre than all, how steadily it rolled āwāy to meet the sea.

5. As it grew (grq) later in the night, and footsteps in the street became so rāre that he could hear them coming, eount them as they pāsēd, and lose them in the hōllōw distance, he would lie and wātch the many-colored ring ābout the candle, and wait patiently for dāy.

6. His ōnly trouble wās the swift and rapid river. He felt fōrced, sometimes, to try to stop it—to stem it with his childish hands, or choke its way with sand; and when he saw it coming on, resistlēss, he cried out! But ā word from Flōrence, who was always at his side, restōred him to himself; and, leaning his poor head upon hēr breast, he told Floy of his dream, and smiled.

7. When day began to dawn again, he wātched for the sun; and when its cheerfūl light began to sparkle in the rōom, he pictured to himself—pictured! he *saw*—the high chūrch towers rising up into the morning sky, the town reviving, waking, starting into life once mōre, the river glistēning as it rolled (but rolling fāst as ever), and the country bright with dew.

8. Familiar sounds and cries came by degrees into the street below ; the servants in the house were roused and busy ; faces looked in at the door, and voices asked his attendants softly how he was. Paul always answered for himself, " I am better. I am a great deal better, thank you ! Tell papà' so ! "

9. By little and little, he got tired of the bustle of the day, the noise of carriages and carts, and people passing and re-passing, and would fall asleep, or be troubled with a restless and uneasy sense again. " Why, will it never stop, Floy ? " he would sometimes ask her. " It is bearing me away, I think ! "

10. But she could always soothe and reassure him ; and it was his daily delight to make her lay her head down on his pillow, and take some rest. " You are always watching me, Floy. Let me watch you, now ! "

11. They would prop him up with cushions in a corner of his bed, and there he would recline, the while she lay beside him—bending forward oftentimes to kiss her, and whispering to those who were near, that she was tired, and how she had sat up so many nights beside him. Thus the flush of the day, in its heat and light, would gradually decline ; and again the golden water would be dancing on the wall.

12. The people around him changed unaccountably, and what had been the doctor would be his father, sitting with his head leaning on his hand. This figure, with its head leaning on its hand, returned so often, and remained so long, and sat so still and solemn, never speaking, never being spoken to, and rarely lifting up its face, that Paul began to wonder languidly if it were real.

13. " Floy ! What is that ? "—" Where, dearest ? "—" There ! at the bottom of the bed. "—" There's nothing there, except papà' ! "

14. The figure lifted up its head and rose, and coming to the bedside, said :—" My own boy ! Don't you know me ? "

15. Paul looked it in the face. Before he could reach out both his hands to take it between them and draw it toward him, the figure turned away quickly from the little bed, and went out at the door.

III.

74. DEATH OF LITTLE PAUL.

PART SECOND.

LITTLE PAUL, next time he observed the figure sitting at the bottom of the bed, called to it. "Dön't be so sörrý for me, dear papā. Indeed, I am quite happy!"

2. His father coming and bending down to him, he held him round the neck, and repeated those words to him sévèral times, and very earnestly; and he never saw his father in his rōöm again at any time, but he called out, "Don't be so sörrý for me! Indeed, I am quite happy!" This wæs the beginning of his always saying in the morning that he was á great deal better, and that they were to tell his father so.

3. How many times the gölden wáter dānced upon the wall, how many nights the dark river rōlled tōward the sea in spite of him, Paul never sought to know. If thèir kindnèss, or his sense of it, could have increased, they wère mōre kind, and he more grateful, èvèry day; but whether there were many days or few, appeared of little moment now to the gentle boy.

4. One night he had been (bīn) thīnkīng of his mother and hēr picture in the drāwing-rōöm down stairs. The train of thought suggested to him to inquire' if he had ever seen his mother. For he could not remember whether they had told him yes or no; the river running very fāst, and confusing his mind.

5. "Floy, did I never see mammā?"—"No darling, why?"—"Did I never see any kind face, like a mammā's, lōōking at me when I wæs á baby, Floy?"—"O yes, dear!"—"Whose, Floy?"—"Yqur old nūrse's. Often."

6. "And whère is my old nūrse? Show me that old nurse, Floy, if you please!"—"She is not here, darling. She shall come to mōrrōw."—"Thank you, Floy!"

7. Little Dombey closed his eyes with those words, and fell áslēep. When he áwōke, the sun wæs high, and the broad dāy was clear and warm. He áwōke, mind and body, and sat up-right in his bed. He saw them now ábout him. There was no gray mist befōre them, as there had been sometimes in the night. He knew them èvèry one, and called them by their names.

8. "And who is this? Is this my old nūrse?" ásked the

child, regarding with a radiant¹ smile a figure coming in. Yes, yes. No other stranger would have shed those tears at sight of him, and called him her dear boy, her pretty boy, her own poor blighted child.

9. No other woman would have stooped down by his bed, and taken up his wasted hand, and put it to her lips and breast, as one who had some right to fondle it. No other woman would have so forgotten everybody there but him and Floy, and been so full of tenderness and pity.

10. "Floy! this is a kind, good face! I am glad to see it again. Don't go away, old nurse. Stay here! Good bye!"—"Good bye, my child?" cried Mrs. Pipchin, hurrying to his bed's head. "Not good bye?"—"Ah, yes! Good bye!—Where is papà?" His father's breath was on his cheek before the words had parted from his lips. The feeble hand waved in the air, as if it cried "Good bye!" again.

11. "Now lay me down; and, Floy, come close to me, and let me see you." Sister and brother wound their arms around each other, and the golden light came streaming in, and fell upon them, locked together. "How fast the river runs, between its green banks and the rushes, Floy! But it's very near the sea now. I hear the waves! They always said so!"

12. Presently he told her that the motion of the boat upon the stream was lulling him to rest. Now the boat was out at sea. And now there was a shore before him. Who stood on the bank!—

13. He put his hands together, as he had been used to do, at his prayers. He did not remove his arms to do it, but they saw him fold them so behind his sister's neck. "*Mamma is like you, Floy. I know her by the face! But tell them that the picture on the stairs at school is not divine enough. The light about the head is shining on me as I go!*"

14. The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion! The fashion that came in with our first garments, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll.² The old, old fashion—DEATH!

¹ Rā'dī ant, beaming with brightness; shining.

² Scroll, a roll of paper; a writing formed into a roll.



IV.

75. SOMEBODY'S DARLING.

INTO a ward¹ of the whitewashed halls,
 Where the dead and dying lay,
 Wounded² by bayonets,³ shells, and balls,
 Somebody's darling⁴ was borne one day;
 Somebody's darling, so young and brave,
 Wearing yet on his pale, sweet face,
 Soon to be hid by the dust of the grave,
 The lingering light of his boyhood's grace.

¹ Ward (wård), a room or division of a hospital.

² Wounded (wɔnd'ed), stabbed, shot, or otherwise hurt by violence.

³ Bay'o net, a short, pointed iron

instrument, or a broad dagger, attached to a gun with a ring fitted to go over the muzzle of the piece.

⁴ Dar'ling, one dearly beloved; a favorite.

2. Mattèd¹ and damp are the curls² of gold,
 Kissing the snow of that fàir young brow ;
 Pale are the lips of delicate möld—
 Somebody's darling is dying now.
 Back from his beautiful blue-veined brow,
 Brush all the wandering waves of gold ;
 Cröss his hands on his bøgom now ;
 Somebody's darling is still and cold.
3. Kiss him once for somebody's sake,
 Mûrmûr à præyer söft and lów ;
 One bright eûrl from its fàir mates take ;
 They were somebody's pride you know ;
 Somebody's hand has rested thére ;
 Waş it à mother's söft and white ?
 And have the lips of à sister fàir
 Been baptized in the waves of light ?
4. Gôd knows best ! he waş somebody's love ;
 Somebody's heart enshrined³ him thére ;
 Somebody wâfted his name ábóve,
 Night and morn, on the wings of præyer.
 Somebody wept when he marched áwáy,
 Looking so händsome, brave, and grand ;
 Somebody's kiss on his förehéad⁴ lāy ;
 Somebody elung to his parting hand.
5. Somebody's watching and waiting for him,
 Yéarning to hold him again to her heart ;
 And thére he lies, with his blue eyes dim,
 And the smiling childlike lips ápärt.
 Tenderly bury the fàir young dead,
 Pausing to drop on his grave à tear ;
 Carve on the wooden slab at his head,
 " SOMEBODY'S DARLING SLUMBERS HERE."

¹ Măt'ted, twisted together ; entangled.

² Curl (kêrl).

³ En shrined', preserved with càre and afrection ; cherished.

⁴ Forehead (fôr'ed).

SECTION XVIII.

I.

76. THE LOST BIRD.

MY BIRD has flown awāy,
 Far out of sight has flown, I know not whêre ;
 Look in your lawn, I prāy,
 Ye mǎidens, kind and fāir,
 And see if my belòvèd bīrd be thêre.

2. His eyes are full of light ;
 Thē eagle of the rock has such an eye ;
 And plumes, exceeding bright,
 Round his smooth temples¹ lie,
 And sweet his voice and tender as a sigh.

3. Lōók whêre the grāss is gāy
 With summer blossoms, haply² there he cowers ;³
 And sēarch, from sprāy to spray,
 The leafy lāurel bowers,
 For well he loves the lāurels⁴ and the flowers.

4. Find him, but do not dwell,
 With eyes too fond, on the fāir form you see,
 Nor love his sōng too well ;
 Send him, at once, to me,
 Or leave him to thē āir and liberty.

5. For ònly from my hand
 He takes the seed into his gōlden bēak,
 And all unwiped shall stand
 The tears that wet my cheek,
 Till I have found the wanderer I seek.

¹ Tēm'ple, that flat pòrtion of the head between the fòrehēad and ear.

² Hǎp'ly, by hap, chance, or accident ; it may be.

³ Cow'er, to sink, by bending the knees ; to crouch ; to squat ; to bend

down through fear.

⁴ Laurel (lā'rel), an evergreen shrub, called also *sweet-bay*. Thā Amērican laurel is sometimes called *kalmia*, *ivy bush*, and in some places *calico-bush*.

6. My sight is darkened o'er,
 When'er I miss his eyes, which are my dāy,
 And when I hear no mōre
 The music of his lāy,
 My heart in utter sadness faints āwāy.

II.

77. *CHICKENS.*

A CHICKEN is beautiful, and round, and full of cunning ways; but he has no resōurces¹ for an emērgency.² He will lose his reckoning and be quite out at sea, though only ten steps from hōme. He never knows enough to tūrn ā corner. All his intelligence is like light, moving only in straight lines.

2. He is impetuous³ and timid, and has not the smallest presence of mind or sagacity to discern⁴ between friend and foe. He has no confidence in any earthly power that dōes not reside in an old hen. Hēr cluck will he fōllōw to the lāst ditch, and to nōthing else will he give heed.

3. I am āfrāid that thē Interpreter wāş drawing too strong ā conclusion, when he led Christiānā⁵ and hēr children "into anōther rōōm, where wāş ā hen and chickens, and bid them observe āwhile. So one of the chickens went to the trōugh to drīnk, and ēvēry time she drānk, she lifted up her head and her eyes tōward hēāven. 'See,' said he, 'what this little chick dōth, and lēārn of her to acknowledge whence yōur mercies come, by receiving them with looking up.'"

4. Doubtlēss the chick lifts hēr eyes tōward heaven, but ā close acquaintance with the race would put any thing but āknōwledgmēt in thē act. A gratitude that thanks Hēāven for favors received, and then runs into ā hole to prevent any other pērson from shāring the benefit of those favors, is ā vērý questionable kind of gratitude, and cērtāinly shōuld be confined to the bipeds⁶ that wear⁷ feathers.

¹ Re sōuro'es, supplies; means.

² E mer'gen cý, ā sudden or unforeseen condition of things; any event which calls for prōmpt action or remedy.

³ Im pēt'ū oūs, fierce; hasty.

⁴ Discern (diz zērn'), to see or understand the difference.

⁵ Christiana (kris'ti ān'ā).

⁶ Bi'ped, an animal having two feet, as man.

⁷ Wear (wār), see Note 2, p. 16.

5. Yet, if you take away selfishness from a chicken's moral nature, and foolishness from his mental, you have a very charming little creature left. For, apart from their excessive greed, chickens seem to be affectionate. They have sweet social ways. They huddle together with fond caressing chatter, and chirp soft lullabies.

6. Their toilet performances are full of interest. They trim each other's bills with great thoroughness and dexterity,¹ much better indeed than they dress their own heads; for their bungling, awkward little claws make sad work of it.

7. It is as much as they can do to stand on two feet, and they naturally make several revolutions² when they attempt to stand on one. Nothing can be more ludicrous³ than their early efforts to walk. They do not really walk. They sight their object, waver, balance, decide, and then tumble forward, stopping all in a heap as soon as the original impetus⁴ is lost—generally some way ahead of the place to which they wished to go.

8. It is delightful to watch them as drowsiness films their round, bright, black eyes, and the dear old mother croons⁵ them under her ample wings, and they nestle in perfect harmony.⁶ How they manage to bestow themselves with such limited accommodations, or how they manage to breathe in a room so close, it is difficult to imagine. But breathe and bestow themselves they do. The deep mother-heart and the broad mother-wings take them all in.

9. They penetrate⁷ her feathers, and open for themselves unseen little doors into the mysterious, brooding, beckoning darkness. But it is long before they can arrange themselves satisfactorily. They chirp, and stir, and snuggle, trying to find the warmest and softest nook.⁸

10. Now an uneasy head is thrust out, and now a whole tiny body, but it soon re-enters in another quarter, and at length

¹ *Dex tər'ī tŷ*, readiness, skill, and ease in using the limbs; quickness and skill.

² *Rěv'ō lŭ'tion*, the act of turning on a center; the motion of a body round a fixed point.

³ *Lŭ'dī crouš*, droll; laughable.

⁴ *Im'pe tŭs*, force of motion.

⁵ *Oroon*, soothe by singing softly.

⁶ *Hār'mo ny*, peace and friendship; agreement.

⁷ *Pěn'e trāte*, to enter into.

⁸ *Nook* (*ngk*), a corner; a retired place.

the stir and chfrr grow still. You see ònly à collection of little legs, as if the hen were à banyan-tree, and presently èven they disappear; she settles down comfortably, and all are wrapped in à slumberous silence.

11. And as I sit by thē hour, wàtching thēir winning wàys, and see all the steps of this sleepy subsidence,¹ I can but remember that outbùrst of love and sòrròw from the lips of Him who, though He came to èarth from à dwelling-place of ineffable² glòry, called nóthing unclean because it wàs common.

12. He found no hòmely³ detail⁴ too hòmely or too trivial⁵ to illùs'trate the Father's love, but from the bìrds of thē àir, the fish of the sea, the lilies of the field, the stònes in the street, the foxes in their holes, the patch on à còat, thē oxen in the fùrròw, the sheep in the pit, the camel under his bùrden, drew lesson's of dīvine pity and patience, of heavenly duty and delight.

13. Standing in the presence of the great congregation, seeing, as never man saw, the hÿpòcrisy⁶ and thē iniquity gàthered before Him—seeing too, àlàs! the calamities⁷ and the wòe that àwàited this doomed people, à gòd-like pity overbears His righteous indignation⁸ and cries out in passionate appeal, "O Jerusaleem, Jerusaleem, thou that killèst the prophets, and stonèst them which are sent unto thee, how òften would I have gàthered thy childrèn together, èven as à hen gàtherèth her chickens under her wings, and ye would not!"

III.

78. THE BIRD'S QUESTION.

BEHIND us at our èvening meal
The grāy bìrd ate his fill,
Swung downward by à singlè claw,
And wipèd his hòpèd bill.

¹ Sub sid'ence, thē act of falling into à state of quiet.

² In èffa ble, unspeakable.

³ Hòme'ly, belonging to hòme; familiar; plain.

⁴ De'tail, narrative or account.

⁵ Triv'i al, of little importance or worth; trifling; common.

⁶ Hÿ pòc'ri sÿ, thē act of pre-

tending to be other and better than one is; the taking upon one's self à false appearance of real goodness or religion.

⁷ Ca lām'i ty, à great misfortune or cause of misery.

⁸ In'dig nà'tion, the feeling caused by that which is unworthy or disgraceful; anger.

2. He shook his wings and crimson tail,
And set his head askant,
And in his sharp, impatient way,
Asked, "What does Charlie want?"
3. "Fie, silly bird!" I answered, "tuck
Your head beneath your wing,
And go to sleep;"—but o'er and o'er
He asked the selfsame thing.
4. Then, smiling, to myself I said:—
How like are men and birds!
We all are saying what he says,
In action or in words.
5. The boy with whip and top and drum,
The girl with hoop and doll,
And men with lands and houses, ask
The question of Poor Poll.
6. However full, with something more
We fain¹ the bag would cram;
We sigh above our crowded nets
For fish that never swam.
7. No bounty of indulgent Heaven
The vague² desire can stay;
Self-love is still a Tartar mill
For grinding prayers away.
8. The dear God hears and pities all;
He knoweth all our wants;
And what we blindly ask of Him
His love withholds or grants.
9. And so I sometimes think our prayers
Might well be merged³ in one;
And nest and perch and hearth and church
Repeat, "THY WILL BE DONE."

¹ Fäin, gladly.² Vague, unsettled; uncertain.³ Merged (mērjd), swallowed up;

sunġ: löst.

IV.

79. *MINISTRY OF THE DOVES.*

ZENAIDA DOVE is the name which has been given by Prince Charles Buonaparte, the ornithologist,¹ to a rare and beautiful bird, found on the shores of southern Floridâ, and among the rocky islets or "keys" of the Gulf of Mexico.

2. This creature is very beautiful in its delicate form, and in its coloring of a warm and rosy gray, barred with brown and white on back and wing; its breast bears a shield of pure and bright blue, bordered with gold, its cheeks are marked with ultramarine,² and its slender legs and feet are deep rose-color tipped with black nails.

3. Innocent and gentle, like others of its tribe, this little creature flits to and fro, in small family groups, over the rocky islets, and along the warm, sandy beaches of the Gulf. There are certain keys, where it loves especially to alight, attracted by the springs which here and there gush up pure and fresh among the coral³ rocks.

4. The low note of this bird is more than usually sweet, pure, and mournful in its tone. But the doves are not the only visitors of those rare springs. A few years since, pirates⁴ haunted⁵ the same spots, seeking, like the birds, water from their natural fountains.

5. It chanced one day that a party of those fierce outlaws came to a desolate key to fill their water-casks, ere sailing on some fresh eruption of violence. A little flock of the rosy-gray doves—and their flocks are ever few and rare—were flitting and cooing in peace about the rocky basin when the pirates appeared; in affright they took wing, and flew away. The casks

¹ Or'ni thôl'o gist, one who is familiar with the form, structure, and habits of birds; one who describes birds.

² Ul'tra ma rine' (rêne), a beautiful blue pigment or paint.

³ Côr'al, a hard substance like shell [carbonate of lime], which is made by very small creatures, and forms their habitation. It is some-

times red, but more abundant in white. It is made by the little creatures into the shape of branches of trees, and when alive they appear like flowers on the branches. Also, a plaything made of coral.

⁴ Pi'rate, a freebooter or robber on the high seas.

⁵ Haunted (hânt'ed), frequented; resorted to, or visited, often.

were filled, and the ruffian¹ crew (krq) rowed their boat off to their craft lying at anchor in the distance.

6. For some reason, apparently accidental, one of the band remained awhile on the island alone. In a quiet evening hour, he threw himself on the rocks, near the spring, looking over the broad sea, where here and there a low desert islet rose from the deep, while the vessel, with which his own fate had long been connected, lay idly, with furled canvas, in the offing.²

7. Presently the little doves, seeing all quiet again, returned to their favorite spring, flitting to and fro in peace, uttering to each other their low gentle notes, so caressing, and so plaintive. It may have been that in the wild scenes of his turbulent³ career the wretched man had never known the force of solitude.⁴ He was now gradually overpowered by its mysterious⁵ influences, pressing upon heart and mind.

8. He felt himself to be alone with his Maker. The works of the Holy One surrounded him—the pure heavens hanging over his guilty head, the sea stretching in silent grandeur far into the unseen distance. One object alone, bearing the mark of man, lay within range of his eye—that guilty craft, which, like an evil phantom,⁶ hovered in the offing, brooding sin.

9. The sounds most familiar to him for years had been (bin) curse, and ribald⁷ jest, and brutal threat, and shriek of death. But now those little doves came hovering about him, uttering their guileless notes of tenderness and innocence. Far away, in his native woods, within sight of his father's roof, he had often listened in boyhood to other doves, whose notes, like these, were pure and sweet. Home memories, long banished from his breast, returned. The image of his Christian mother stood before him.

10. Those little doves, still uttering their low, pure, inoffensive note, seemed bearing to him the far-off echoes of every

¹ Ruffian (ruff'yan), brutal; savagely noisy or rough; murderous.

² Offing (off'ing), that part of the sea which is far enough from the shore for deep water.

³ Turbulent (turbu'lent), riotous; unquiet; disturbed; restless.

⁴ Soli'tude, a state of being alone; a lonely life or place.

⁵ Mysterious, secret; not easily understood.

⁶ Phan'tom, a specter; a ghost.

⁷ Rib'al'd, low; base; mean; filthy; disgusting.

sacred word of devout faith, of pure precept, of generous feeling, which, in happier years, had reached his ear. A fearful consciousness of guilt came over the wretched man. His heart was utterly subdued. The stern pride of manhood gave way. A powerful tide of contrition¹ swept away all evil barriers. Bitter tears of remorse² fell upon the stone on which his head rested. And that was to him the turning point of life.

11. He rose from the rock a penitent,³ firmly resolved to retrace his steps—to return to better things. By the blessing of God, the resolution was adhered to. He broke away from his evil courses, thrust temptation aside, returned to his native soil to lead a life of penitence and honest toil.

12. Many years later, a stranger came to his cabin, in the wild forests of the southern country, a man venerable in mien,⁴ shrewd (shrewd) and kindly in countenance—wandering through the woods on pleasant errands of his own. The birds of that region were the stranger's object.

13. The inmate of the cabin had much to tell on this subject; and, gradually, as the two were thrown together in the solitude of the forest, the heart of the penitent opened to his companion. He avowed that he loved the birds of heaven: he had cause to love them—the doves, especially; they had been as friends to him; they had spoken to his heart in the most solemn hour of life. And then came that singular confession.

14. The traveler was Au'dubon,⁵ the great ornithologist, who has left on record in his works this striking incident. In olden times, what a beautiful ballad⁶ would have been written on such a theme:⁷ fresh and wild as the breeze of the forest, sweet and plaintive as the note of the dove!

¹ Contrition (kon trish'un), penitence; deep sorrow for sin.

² Remorse (re mers'), the keen pain caused by a sense of guilt; gnawing regret.

³ Pén't tent, one who feels pain, sorrow, or regret, on account of sin, or offenses of any kind.

⁴ Miên, sîr; manner; look; outward appearance.

⁵ John James Audubon, the most noted of American ornithologists, was born on a plantation in Louisiana, May 4, 1780, and died in the city of New York, Jan. 27, 1851.

⁶ Bál'lad, a popular song in simple, homely verses.

⁷ Thême, a subject on which a person writes or speaks; a short composition or writing.



SECTION XIX.

I.

80. MY DOVES.

MY little doves have left a nest
 Upon an Indian (Ind'yan) tree.
 Whose leaves fantastie¹ take their rest
 Or motion from the sea ;
 For, ever there, the sea-winds go
 With sunlit paces to and fro.

2. The tropic flowers looked up to it,
 The tropic stars looked down,

¹ Fan tās'tic, fanciful ; not real ; chāngeable.

And thêre my little doves did sit,
 With feathers sôftly brown,
 And glittering eyes that showed thêir right
 To general Nature's deep delight.

3. And Gôd them taught, at every close
 Of mûrmûring waves beyônd,
 And green leaves round, to interpose
 Their ehôral voices fond,
 Intêrpreting that love must be
 The meaning of thê earh and sea.

4. Fit ministers! Of living loves,
 Thêirs ha'h the câlmèst fashion,
 Their living voice the likèst moves
 To lifeless intonation,¹
 The lovely monotone of springs
 And winds, and such insensate things.

5. My little doves were tâ'en âwây
 From that glad nest of thêirs,
 Acrôss an ocean rolling grây,
 And tempest-elouded âirs.
 My little doves—who lately knew
 The sky and wave by warmth and blue.

6. And now, within the city priçon,
 In mist and chillnèss pent,²
 With sùddèn upward look they listên
 For soundç of pâst content—
 For lapse³ of wâter, swell of breeze,
 Or nut-fruit falling from the trees.

7. The stîr without the glôw of passion,
 The triumph of the mart,
 The gold and silver as they clash on
 Man's cold metallic⁴ heart—
 The rôar of wheels, the cry for bread—
 These ônly sounds are hêard instead.

¹ In'to nâ'tion, the peculiar kind
 of voice as regards tone; thê act or
 manner of modulating the voice
 musically.

² Pênt, closely confined; shut up.

³ Lâpse, an easy, gliding motion.

⁴ Mè tâl'lic, like, or composed of
 metal; hard.

8. Yet still, as on my human hand
 Their fearless heads they lean,
 And almost seem to understand
 What human meanings mean,
 (Their eyes, with such a plaintive shine,
 Are fastened upwardly to mine !)
9. Soft falls their chant¹ as on the nest
 Beneath the sunny zone ;
 For love that stirred it in their breast
 Has not awëary grown,
 And 'neath the city's shade can keep
 The well of music clear and deep.
10. And love that keeps the music, fills
 With pastoral² memories.
 All echoing from out the hills,
 All droppings from the skies,
 All flowings from the wave and wind
 Remembered in their chant I find.
11. So teach ye me the wisest part,
 My little doves ! to move
 Along the city-ways with heart
 Assured by holy love,
 And vocal with such songs as own
 A fountain to the world unknown.
12. 'Twas hard to sing by Babel's³ stream—
 More hard in Babel's street !
 But if the soulless creatures deem
 Their music not unmeet
 For sunless walls—let us begin,
 Who wear immortal wings within.

II.

81. A CITY STREET.

I LOVE the woods, the fields, the streams,
 The wild flowers fresh and sweet,

¹ Chant (chant), melody ; song.

² Bā'bel, the name of the city

³ Pas'tor al, relating to shepherds, where the confusion of languages took place ; disorder.

And yet I love no less than these
 The crowded city street ;
 For haunts of men, where'er they be
 Awake my deepest sympathy.

2. I see within the city street,
 Life's most extreme estates ;
 The gorgeous domes of palaces,
 The dismal prison grates ;
 The hearths by household virtues blest,
 The dens that are the serpent's nest.

3. I see the rich man, proudly fed
 And richly clothed, pass by ;
 I see the shivering houseless wretch
 With hunger in his eye ;
 For life's severest contrasts meet
 For ever in the city street !

4. Hence is it that a city street
 Can deepest thoughts impart,
 For all its people, high and low,
 Are kindred to my heart ;
 And with a yearning love I share
 In all their joy, their pain, their care !

III.

82. *THE CITY.*

NOT in the solitude alone
 May man commune with Heaven, or see
 Only in savage wood
 And sunny vale, the present Deity ;
 Or only hear his voice
 Where the winds whisper and the waves rejoice.

2. Even here do I behold
 Thy steps, Almighty !—here, amidst the crowd,
 Through the great city rolled,
 With everlasting murmur deep and loud—
 Choking the ways that wind
 'Mongst the proud piles, the work of human kind.

3. Thy gölden sunshine comes
 From the round heavén, and on their dwellings lies,
 And lights their inner hōmes;
 For them thou fill'st with air thē unbounded skies,
 And givèst them the stōres
 Of ocean, and the harvēsts of its shōres.

4. Thy Spirit is āround
 Quickening the restless mās that sweeps ālōng;
 And this etērnal sound—
 Voices and footfalls of the nūmberlēs thrōng—
 Like the resōunding sea,
 Or like the rainy tempēst, speaks of thee.

5. And when thē hours of rest
 Come, like ā cālm upon the mid-sea brine,
 Hushing its billōwy breast—
 The quiet of that moment too is thine;
 It breathes of Him who keeps
 The vāst and helpless city while it sleeps.

SECTION XX.

I.

83. THE CAT'S PILGRIMAGE.

PART FIRST.

THE CAT set off by hērsēlf to lēarn how to be happy, and to be all that ā cat could be. It wās ā fine sunny morning. She detērmined to try the mēadōw first, and, āfter an hour or two, if she had not succeeded, then to go off to the wood.

2. A blackbird wās piping āwāy on ā thornbush as if his heart was running over with happiness. The cat had breakfasted, and so was able to listen without any mixture of feeling. She didn't sneak. She walked boldly up under the bush, and the bīrd, seeing she had no bad purpose, sāt still and sung on.

3. "Good morning, blackbird; yōu seem to be enjoying yourself this fine dāy."—"Good morning, cat."—"Blackbird,

it is an odd question, perhaps. What ought one to do to be as happy as you?"—"Do your duty, cat."—"But what is my duty, blackbird?"—"Take care of your little ones, cat."—"I hav'n't any," said she. "Then sing to your mate," said the bird.—"Tom is dead," said she.—"Poor cat!" said the bird. "Then sing over his grave. If your song is sad, you will find your heart grow lighter for it."

4. "Mercy!" thought the cat. "I could do a little singing with a living lover, but I never heard of singing for a dead one. But you see, bird, it isn't cat's nature. When I am cross, I mew. When I am pleased, I purr; but I must be pleased first. I can't purr myself into happiness."

5. "I am afraid there is something the matter with your heart, my cat. It wants warming; good-bye." The blackbird flew away. The cat looked sadly after him. "He thinks I am like him; and he doesn't know that a cat is a cat," said she. "As it happens now, I feel a great deal for a cat. If I hadn't a heart I shouldn't be unhappy. I'll try that great fat fellow."

6. The ox lay placidly¹ chewing, with content beaming out of his eyes and playing on his mouth. "Ox," she said, "what is the way to be happy?"—"Do your duty," said the ox. "Bother," said the cat, "duty again! What is it, ox?"—"Get your dinner," said the ox.—"But it is got for me, ox; and I have nothing to do but to eat it."—"Well, eat it, then, like me."—"So I do; but I am not happy for all that."—"Then you are a very wicked, ungrateful cat."

7. The ox munched away. A bee buzzed into a buttercup under the cat's nose. "I beg your pardon," said the cat, "it isn't curiosity—what are you doing?"—"Doing my duty; don't stop me, cat."—"But, bee, what is your duty?"—"Making honey," said the bee.—"I wish I could make honey," sighed the cat.—"Do you mean to say you can't?" said the bee. "How stupid you must be! What do you do, then?"—"I do nothing, bee. I can't get any thing to do."

8. "You won't get any thing to do, you mean, you lazy cat! You are a good-for-nothing drone. Do you know what we do to our drones? We kill them; and that is all they are fit for. Good morning to you."

¹ Plac'id ly, calmly; quietly.

9. "Well, I am sure," said the cat, "they are treating me civilly; I would better have stopped at home at this rate. Stroke my whiskers! heartless! wicked! good-for-nothing! stupid! and only fit to be killed. This is a pleasant beginning, anyhow. I must look for some wiser creatures than these are. What shall I do? I know. I know where I will go."

II.

84. THE CAT'S PILGRIMAGE.

PART SECOND.

IT was in the middle of the wood. The bush was very dark, but she found him by his wonderful eye. Presently, as she got used to the light, she distinguished a sloping roll of feathers, a rounded breast, surrounded by a round head, set close to the body, without an inch of neck intervening. "How wise he looks!" she said. "What a brain! what a forehead! His head is not long, but what an expanse,¹ and what a depth of earnestness!"

2. The owl sloped his head a little on one side; the cat slanted hers upon the other. The owl set it straight again, the cat did the same. They stood looking this way for some minutes;² at last, in a whispering voice, the owl said, "What are you who presume to look into my repose? Pass on upon your way, and carry elsewhere those prying eyes."

3. "O, wonderful owl," said the cat, "you are wise, and I want to be wise; and I am come to you to teach me." A film floated backward and forward over the owl's eyes; it was his way of showing that he was pleased. "I have heard in our schoolroom," went on the cat, "that you sat on the shoulder of Pallas,³ and she told you all about it."

4. "And what would you know, O my daughter?" said the owl.—"Everything," said the cat, "everything. First of all, how to be happy."

5. "Mice content you not, my child, even as they content not me," said the owl. "It is good."—"Mice, indeed!" said

¹ *Ex pânse'*, that which is spread out; a wide extent of space.

² *Minute* (mín'it),

³ *Pál'las*, worshiped in ancient Greece as the goddess of wisdom. In Rome she was called Minerva.

the cat; "no, parlor cats don't eat mice. I have better than mice, and no trouble to get it; but I want something more."

6. "The body's meat is provided. You would now fill your soul."—"I want to improve," said the cat. "I want something to do. I want to find out what the creatures call my duty."

7. "You would learn how to employ those happy hours of your leisure—rather how to make them happy by a worthy use. Meditate, O cat! meditate! meditate!"—"That is the very thing," said she. "Meditate! that is what I like above all things. Only I want to know how: I want something to meditate about. Tell me, owl, and I will bless you every hour of the day as I sit by the parlor fire."

8. "I will tell you," answered the owl, "what I have been thinking of ever since the moon changed. You shall take it home with you and think about it too; and the next full moon you shall come again to me: we will compare our conclusions."—"Delightful! delightful!" said the cat. "What is it?—I will try this minute."

9. "From the beginning," replied the owl, "our race have been (bin) considering which first existed, the owl or the egg. The owl comes from the egg, but likewise the egg from the owl."—"Mercy!" said the cat.—"From sunrise to sunset I ponder on it, O cat! When I reflect on the beauty of the complete owl, I think that must have been first, as the cause is greater than the effect. When I remember my own childhood, I incline the other way."

10. "Well, but how are we to find out?" said the cat.—"Find out!" said the owl. "We can never find out. The beauty of the question is, that its solution¹ is impossible. What would become of all our delightful reasonings, O unwise cat! if we were so unhappy as to know?"—"But what in the world is the good of thinking about it, if you can't, O owl?"

11. "My child, that is a foolish question. It is good, in order that the thoughts on these things may stimulate wonder. It is in wonder that the owl is great."—"Then you don't know any thing at all," said the cat. "What did you sit on Pallas's shoulder for? You must have gone to sleep."—"Your tone is

¹ So lū'tion, the act of separating ing or clearing up of a difficult the parts of any body; the unfold- question.

over flippant,¹ cat, for philösofhy.² The highest of all knowledge is to know that we know nōthing."

12. The cat made two great archès with hēr back and her tail. "Bless the mōther that laid yqu," said she. "You wēre dropped by mistake in a goose nest. You wōn't do. I don't know much, but I am not such a creature as yqu, anyhow. A great white thing!" She straightened her body, stuck her tail upon end, and marched off with much dignity.

13. But, though she respected herself rather mōre than befōre, she wās not on the wāy to thē end of hēr difficulties. She tried all the creatures she met without advāncing a step. They had all thē old stōry, "Do yqu'r dūty." But each had its own, and no one could tell her what hers was. Only one point they all agrēed upon—the duty of getting thēir dinner when they were hungry. The dāy wōre on, and she began to think she would like hērs.

III.

85. THE CAT'S PILGRIMAGE.

PART THIRD.

I T wās a great dāy in the (thū) fox's cave. Thē ēldēst cub had the night befōre brought hōme his first goose, and they were just sitting down to it as the cat came by. "Ah, my young lady! what, you in the woods! Bad feeding at hōme, eh? Come out to hunt for yourself?"

2. The goose smelt excellent; the cat couldn't help a wistful³ look. She wās only come, she said, to pay her respects to her wild friends. "Just in time," said the fox. "Sit down and take a bit of dinner; I see you want it. Make rōom, you cubs; place a seat for the lady."

3. "Why, thank you," said the cat, "yēs; I acknowledge it is not unwelcome. Pray, dōn't distūrb yourselves, young foxes. I am hungry. I met a rabbit on my way here. I wās going to eat him, but he talked so prettily I let him go.

4. The cubs looked up from thēir plates, and būrst out

¹ Flīp'pant, smooth, rapid, and confident, without thought or knowledge; empty; pert.

² Phī lōs'o phy, love of wisdom.

³ Wist'ful, very attentive; longing or desirous; wishful.

laughing. "For shame, young rascals," said the father. "Where are your manners? Mind your dinner, and don't be so rude."

5. "Fox," she said, when dinner was over, and the cubs were gone to play, "you are very clever.¹ The other creatures are all stupid."² The fox bowed. "Your family were always clever," she continued. "I have heard about them in the books they use in our schoolroom. It is many years since your ancestor stole the crow's dinner."—"Don't say stole, cat; it is not pretty (prît'tî). Obtained by superior ability."

6. "I beg your pardon," said the cat; "it is all living with those men. That is not the point. Well, but I want to know whether you are any wiser or any better than foxes were then."—"Really," said the fox, "I am what Nature made me. I don't know. I am proud of my ancestors, and do my best to keep up the credit of the family."

7. "Well, but fox, I mean do you improve? do I? do any of you? The men are always talking of doing their duty, and that, they say, is the way to improve and to be happy. And as I was not happy, I thought that had, perhaps, something to do with it, so I came out to talk to the creatures. They also had the old chant—duty, duty, duty; but none of them could tell me what mine was, or whether I had any."

8. The fox smiled. "Another leaf out of your schoolroom," said he. "Can't they tell you there?"—"Indeed," she said, "they are very absurd.³ They say a great deal about themselves, but they only speak disrespectfully of us. If such creatures as they can do their duty, and improve, and be happy, why can't we?"

9. "They say they do, do they?" said the fox. "What do they say of me?" The cat hesitated. "Don't be afraid of hurting my feelings, cat. Out with it."

10. "They do all justice to your abilities, fox," said she; "but your morality,⁴ they say, is not high. They say you are a rogue."—"Morality!" said the fox. "Very moral and good

¹ Clêv'er, having talent, smartness, or skill; good-natured.

² Stû'pid, very dull; wanting in sense or understanding.

³ Ab sârd', opposed to truth.

⁴ Mo râl'i tÿ, sense of obligation or duty; the character of an action or practice which makes it good.

they are. And you really believe all that? What do they mean by calling me a rogue?"

11. "They mean you take whatever you can get, without caring whether it is just or not."—"My dear cat, it is very well for a man, if he can't bear his own face, to paint a pretty (prit'ti) one on a panel and call it a looking-glass; but you don't mean that it deceives you."

12. "Teach me," said the cat. "I fear I am weak."—"Who get justice from the men unless they can force it. Ask the sheep that are cut into mutton. Ask the horses that draw their plows. I don't mean it is wrong of the men to do as they do; but they need not deny it."

13. "You surprise me," said the cat.—"My good cat, there is but one law in the world. The weakest goes to the wall. The men are sharper-witted than the creatures, and so they get the better of them and use them. They may call it just if they like; but when a tiger eats a man, I guess he has just as much justice on his side as the man when he eats a sheep."

14. "And that is the whole of it," said the cat. "Well, it is very sad. What do you do with yourself?"—"My duty, to be sure," said the fox; "use my wits and enjoy myself. My dear friend, you and I are on the lucky side. We eat and are not eaten."

15. "Except by the hounds now and then," said the cat.—"Yes; by brutes that forget their nature, and sell their freedom to the men," said the fox, bitterly. "In the meantime my wits have kept my skin whole hitherto, and I bless Nature for making me a fox and not a goose."

16. "Are you happy, fox?"—"Happy! yes, of course. So would you be if you would do like me, and use your wits. My good cat, I should be miserable as you if I found my geese every day at the cave's mouth. I have to hunt for them, lie for them, sneak for them, fight for them; cheat those old fat farmers, and bring out what there is inside me; and then I am happy—of course I am."

17. "It has a rough end, this life of yours, if you keep clear of the hounds, fox," said the cat.—"What! a rope in the yard! Well, it must end some day; and when the farmer catches me I shall be getting old, and my brains will be taking

leave of me; so the sooner I go the better, that I may disgrace myself the less. Better be jolly while it lasts, than sit mewing out your life and grumbling at it as a bore."¹

18. "Well," said the cat, "I am very much obliged to you. I suppose I may even get home again. I shall not find a wiser friend than you, and perhaps I shall not find another good-natured enough to give me so good a dinner. But it is very sad."—"Think of what I have said," answered the fox. "I'll call at your house some night; you will take me a walk round the yard, and then I'll show you."

19. "Not quite," thought the cat, as she trotted off; "one good turn deserves another, that is true; and you have given me a dinner. But they have given me many at home, and I mean to take a few more of them; so I think you mustn't go round our yard."

20. "Ah! I see everybody likes what he was bred to," sighed the cat. "Train the cat as a cat should go, and she will be happy and ask no questions. As for me, I must not seek for what is impossible. Since I have been bred to nothing, I must try to like that; but I consider myself an unfortunate cat."

SECTION XXI.

I.

86. BEAVER AND LEAPING PANTHER.

PART FIRST.

GORHAM,¹ in 1745, was a small frontier² settlement of Maine, about nine or ten miles from Portland, lying directly in the Indian trail. War had just commenced between the mother country and France; and there was no longer any doubt that the neighboring savages, who had suddenly disappeared, were gone to Canada to receive instructions and arms, from whence they would soon reappear as merciless and subtle⁴

¹ Bore, a person or thing that wearies by being dull, stupid, or often seen or heard.

² Gorham (gō'ram).

³ Frōnt'ier, lying on the outer part; bordering.

⁴ Subtle (sūt'l), sly in design; artful; cunning.



foes. The settlers, now completely aroused and sure of immediate danger, set instantly to work upon the garrison¹ and other defences.

2. One morning, about the middle of September, Hugh McLellan, one of the settlers, said to his son : “ William, I want you to dig a potato-hole in the western field ; you will find four stakes there, that I have stuck up to mark it out. Dig it four feet deep. I’ll give you two days to do it in. It is easy digging, and if you do it in less time, you may have the rest of it

¹ Garrison, a strong place in which soldiers are kept to defend a town against an enemy, or to keep

its people under control ; a body of soldiers stationed in a fort or fortified town for defense or security.

to yourself. I am going to hang the gates of the stockade,¹ which will take me two days, and then our fort will be finished."

3. The middle of the first aft'ernoon⁴ soon came; so eager was William to finish his stint, in order that he might have time to beat up the quarters of a wolf which Bose had discovered, that he had forgotten to take his gun with him. He had buried himself to his shoulders in the pit, and was working as for dear life, when, hearing a noise, he stood up on his shovel, and looking over the heap of earth he had thrown out, saw that all the cattle were in the field and making for the corn.

4. Having driven them out, he began to put up the fence which ran along the edge of the woods; but scarcely had he put up the first rail, when, happening to look up, he beheld an Indian in his war-paint within a few feet of him. It was evident to William, at the first glance, that his intentions were by no means hostile;² his gun, though within reach of his hand, was placed against the butt of a pine, while its owner, with arms folded upon his chest, stood gravely regarding him.

5. William thought he had never beheld a grander sight than this warlike savage. But he could scarcely credit the testimony of his senses, when, through the thick coat of paint, he verily thought he perceived the features of his old playmate—in short, that the stern, collected being before him was no other than the Indian³ lad whose laugh, but a few months ago, rang shrilly through the forest, and than whom none had been more light-hearted and frolicsome.

6. In that brief period he seemed to have increased both in height and bulk, and, though but little older than William, to have leaped at once from a boy to the estate of a man. In a tone of mingled doubt and anxiety, William exclaimed, "Beaver, can this be you?" The Indian extended his hand in silence, which William eagerly grasped. Drawing himself up with all the dignity of a chief who counted his scalps by scores, Beaver thus addressed his wondering playmate:

7. "Leaping Panther, listen! Two moons⁴ ago, I was a boy, and played with the boys. I helped the squaws to pound the

¹ *Stöck ade'*, a line of posts or stakes set in the earth as a fence to stop an enemy.

² *Hös'tile*, warlike; unfriendly.

³ *Indian* (ind'yan).

⁴ *Moon*, a month.

corn, gèt the wòod for the fire, carry the eanges, and bring to the wigwam the meat the hunters had killed. Now I am à warrior. I have struck the war-pòst of my tribe; I have listened to thē agèd men, into whose ears the Great Spirit has whispered in their dreams, when the moose has lain down to rest, and the souls of the dead come back to àsk why thèir blood is not àvènged. I have hēard the great war-chiefs tell their deeds—how they struck thē enemies of our tribe, bound them to the stake, and made them cry like squaws; and I have seen their scars of battle.

8. "When I too shall have tākēn many scālps, the mǎidēns of my nation will contend to cook my fōōd, light my pipe, and bring the meat to my lodge when I retūrē from the hunt, to cover my moccasins and my leggins with ornaments, and pound my corn. Then I shall weār thē eagle's feather, and be counted with the chiefs at the eouncil-fire.

9. "When the Mǎster of Life calls mē, I shall go to the southwest, whère are the happy hunting-grounds of my fathers. Thère is no snow, there are no cold winds, but the leaves are always green, the flowers never fade, there is much game, and there bad Indians never come.

10. "Once we wēre children togēther: then we were like brothers. It is not so lōng agō that it should be forgōtten. We slept by the same fire, played in the same brōōk, drank from the same gōurd, divided what we tōōk in hunting; one blānket covered us bōfh. Those were happy days; they were too short for our plēasures, and we were sōrry to see the sun go down." As he uttered these words, his voice became musical, and his tones assumed an indescribable pāthos,¹ that melted into the vērý heart of his auditor,² and brought the tears to his eyes.

11. Pausing, he plucked from à rotten stump beside him two small hemlocks, whose rōōts,³ as they grew side by side, were twisted one àround thē other; holding them up, he said: "My heart is now sōft, though it is the heart of à warrior.⁴ It is sōft, because I call to mind that once we were like these plants. We grew side by side, and as our rōōts became bigger, they

¹ Pā'thos, passion; warmth of feeling or action; that which awak-ens tender feelings.

² Au'dī tor, à hearer or listener.

³ Root (rqt).

⁴ Warrior (war'yer), à soldier.

grew (gr̥) closer together ; but now, like these, we must also be separated." Tearing them asunder, he flung them in opposite directions. "We must now seek each other's lives.

12. "Leaping Panther, listen ! Your people have taken away our hunting-grounds, and cut down the trees so that we have no meat for our squaws and our little ones. The blood of our young men, shed by you and not yet avenged by us, cries in our ears so that we can not sleep. Therefore we have dug up the hatchet. We shall not bury it again till we make it red with the white man's blood.

13. "Had I wished to kill you, without alarming your people, I could have done it with the bow or the tomahawk. If any of our old playmates had been here instead of myself, your scalp would have now been hanging at his girdle, or drying in the smoke of the wigwam. But as I watched you my heart grew soft. I said, 'I will speak to my brother. I will look in his eyes. We will tear our hearts asunder, and then we will seek each other's blood.' Do not therefore be afraid, but speak. The ears of the Beaver are open."

II.

87. *BEAVER AND LEAPING PANTHER.*

PART SECOND.

"I AM not afraid of you, Beaver, though you are older than I am, have gun, knife, and tomahawk, and look so frightful in your paint, while I am barehanded. Your mother called me Leaping Panther, because I was so quick ; I could jump on you and throttle you, before you could draw a knife, or cock a gun at me. Notwithstanding all your big talk about being a warrior, and striking the war-post, you never have seen (and it's my opinion you never will see) the day when I couldn't lay you on your back at rough and tumble, or at close hugs—and let you have both 'under-holds' into the bargain.

2. "In respect to your shooting me unawares, I freely say that you might have done it, just as easy as you can shoot a squirrel, and in that I owe you my life. But that is no more than I should have expected at your hands. It is your nature,

Beaver; you are a brave, good, true-hearted boy, and it's only your Indian bringing up that will ever make you any thing else."

3. "But tell me, Beaver, did the cattle tear that fence down?"—"No; I tore it down."—"That you might shoot me, when I came to drive them out?"—"No; but I was afraid of being seen; and I took that way to draw you to my ambush."¹

4. "It was well planned, and you are rightly called Beaver, for the beaver is wise, and I doubt not you will be a great chief. But you have taught me a lesson. I will let the cattle eat the corn before I will go to drive them out again without a gun.

5. "Well," continued William, "if your heart grew soft when you saw me this morning, so did mine the day after you went away. You know we—you and I and Conuwass—were going to hunt porcupines in the hard woods on Watson's hill, and your mother was going to work me a belt just like yours. I got up early, and tied Bose up—for the old fool will shake a porcupine, and get his nose full of quills—caught my gun, and ran with all my might to your wigwam. When I got there, you were all, all gone. Then I went down to the brook. There I found the rafts and the canoes, and all the things just as we had left them. Then, down to the swimming-place. But when I saw your tracks there, oh, it brought every thing right up, and the place looked so lonesome, I couldn't stay, but went back home.

6. "I went into the barn to untie Bose, and when he saw the gun in my hand, he began to jump up on me, and lick my face, thinking he was going a-hunting. I said, 'Bose, you will never more have any such good times as we have had, because Beaver is gone, and we shall never see him again.' I had managed to hold in till then, but the minute I spoke your name the tears would come. I sat down and cried like a baby." In the course of this conversation the boys had drawn nearer and nearer to each other, until at length they seated themselves side by side on a log, and somehow their hands got locked together.

7. "That was wrong, Panther; only squaws do that."—"I don't see why a man shouldn't cry, as well as laugh, especially if he can't help it."—"He should do neither; a warrior should never behave as a squaw; he should be like a rock."

¹ Am' bush, a concealed place to attack by surprise; the act of so where soldiers or enemies lie in wait attacking; troops thus concealed.

8. "I know what you mean," was the reply. "You think it makes against a man's courage to have a tender heart; but it does not. Now, there's my mother. If the sun should fall right out of the sky, it wouldn't scare her. For all that I saw her cry when she thought Mrs. Watson was going to die. Father is tender too; but your whole tribe couldn't frighten him, or make him cry, unless he wished. There is our Alec—Little Snapping Turtle. When he gets very angry, then look out for yourself; he'll let you have hot coals, hatchet, any thing that comes to hand; but nothing scares him."

9. "You can never be a warrior, Panther, while you feel thus."—"I never want to be."—"Don't want to be?"—"No. I would rather hoe corn, or hunt, than fight, just for the sake of fighting. I think it is just the poorest business a man can follow, except it is his duty."

10. "I see, Panther, the Great Spirit has given to the white man a different heart from the Indian's. I love to kill—every Indian does; I love to see blood run; I would like to eat the flesh and drink the blood of the enemies of my tribe." While he spoke the savage gleamed from his whole face; his eyes glared, his nostrils dilated, and his features, seen through the terrors of the war-paint, were those of a fiend.

11. The instincts of his companion, nursed at the breast of a Christian mother, and imbued with the principles of religion, revolted at this display of a wolfish nature. He coolly replied: "I wouldn't. I should rather drink buttermilk. If an Indian had injured me, I should want satisfaction from him; it would not do me any good to kill some other Indian, who never had injured me, just because he was an Indian; or to murder a little innocent babe in the cradle, because his father or grandfather had injured me or my grandfather before he was born."

12. "That is our custom," replied the Beaver. "Our fathers and wise men have always done so, and taught us to do so, and therefore it is right."—"I don't care who taught it, or whose custom it is," replied his sturdy antagonist. "It isn't right, anyhow. It's contrary to Scripture, and the Catechism too."

13. "You say that after this we must seek each other's lives because our fathers have injured one another. I've heard my father and mother say, a hundred times, that they never lost so

much as a hen, or a kernel of corn, by the Indians, and that, so far as that was concerned, they didn't want any better neighbors than the Indians—that they should have starved to death one winter but for the Indians. I am sure no Indian will say that we ever wronged him, or took his land; for we bought our land and paid for it. No more did our ancestors; for they are all on the other side of the sea, and never saw an Indian."

14. "Do not think, Panther, that the Indians do not know what is just. I have heard my people talk, and I know that, if you were living here alone, and no other white people here, no Indian would lift his tomahawk against you; and if you were hungry, they would share with you their provisions, be it little or much. They know very well that you are not like the white men who were in the Narragansett war, who had their land given them because they killed the Indians; that you bought your land, although you bought it of those who killed the Indians; but that was not your fault. They know, too, that your speech and your actions are different from theirs, and that there is no Indian blood on your hands. But if you go with the rest to fight the Indians, you must expect them to kill you."

15. "I expect you to kill me if you can, in a fair stand-up fight, or an ambush, when our peoples ambush one another. But I don't see why we that have been (bin) like brothers together should pick each other out, and go skulking around, in the places where we used to play, to kill one another." After a long silence, the Beaver, rising, replied:—

16. "Panther, I have thought of your words, and they are good. Not one of my tribe but would have slain you to-day. If the warriors knew that I had not done thus, they would blush with shame. When I set out on the war-path, I said: 'I will speak to the Panther; after that, he will be on his watch; then my heart will be very hard. I know where he works, where he hunts, and where he plays. I will ambush him every step he takes. I will kill the dog, and then I shall the more easily kill him. I will hang his scalp at my girdle, and the warriors of my nation will rejoice. They will say that Beaver will be a great chief. He has slain the Panther, whose claws were almost grown, who could throw the tomahawk, and shoot the eye out of a squirrel, and who would have slain many of our people.'

17. "But your words have changed my heart, as the maple-leaves change beneath the fingers of the frost. We will not stain with each other's blood the places where we have hunted and fished, and played together. Only when our tribes meet on the war-path will we be foes. When the Beaver thinks of the Panther, and of the long summer days they have hunted and played together, and sat by the same fire, it shall be like a pleasant dream—there shall be no blood on it. Is it well?"

18. William was touched to the very heart, and, being less able to control his feelings, his eyes filled with tears, and his voice trembled, as he replied, "*It is well!*" The Indian resumed his gun, and, extending his hand to William, they exchanged a parting grasp, and he was soon lost in the depths of the (thû) forest.

SECTION XXII.

I.

88. *THE SHEPHERD'S HOME.*

MY banks they are furnished with bees,
 Whose murmur invites one to sleep;
 My grottoes¹ are shaded with trees,
 And my hills are white over with sheep.
 I seldom have met with a loss,
 Such health do my fountains bestow;
 My fountains are bordered with moss,
 Where the (thû) harebells and violets grow.

2. Not a pine in my grove is there seen,
 But with tendrils of woodbine is bound;
 Not a beech's more beautiful green,
 But a sweet-brier entwines it around;
 Not my fields, in the prime of the year,
 More charms than my cattle unfold;
 Not a brook that is limpid² and clear,
 But it glitters with fishes of gold.

¹ Grôt'to, a covered opening in the earth; a cave.

² Lîm'pid, marked by transparency or clearness; shining.

3. One would think she might like to retire
 To the bower I have labored to rear ;
 Not a shrub that I heard her admire,
 But I hastened and planted it there.
 Oh how sudden the jessamine strove
 With the lilac to render it gay !
 Already it calls for my love
 To prune the wild branches away.
4. From the plains, from the woodlands and groves,
 What strains of wild melody flow !
 How the nightingales warble their loves
 From thickets of roses that blow !
 And when her bright form shall appear,
 Each bird shall harmoniously join
 In a concert so soft and so clear,
 As—she may not be fond to resign.
5. I have found out a gift for my fair,
 I have found where the wood-pigeons breed ;
 But let me such plunder forbear,
 She will say 'twas a barbarous deed ;
 For he ne'er could be true, she averred,
 Who would rob a poor bird of its young ;
 And I loved her the more when I heard
 Such tenderness fall from her tongue.
6. I have heard her with sweetness unfold
 How that pity was due to a dove ;
 That it ever attended the bold,
 And she called it the sister of love.
 But her words such a pleasure convey,
 So much I her accents adore,
 Let her speak, and whatever she say,
 Methinks I should love her the more.

II.

89. TO-MORROW.

IN the downhill of life, when I find I'm declining,
 May my lot no less fortunate be

Than a snug elbow-chair can afford for reclining,
 And a cot that o'erlooks the wide sea;
 With an ambling¹ pad-pony² to pace o'er the lawn,
 While I carol away idle sorrow,
 And blithe as the lark that each day hails the dawn
 Look forward with hope for to-morrow.

2. With a porch at my door, both for shelter and shade too,
 As the sunshine or rain may prevail;
 And a small spot of ground for the use of the spade too,
 With a barn for the use of the flail:
 A cow for my dairy, a dog for my game,
 And a purse when a friend wants to borrow;
 I'll envy no nabob³ his riches or fame,
 Nor what honors await him to-morrow.
3. From the bleak northern blast may my cot be completely
 Secured by a neighboring hill;
 And at night may repose steal upon me more sweetly
 By the sound of a murmuring rill;
 And while peace and plenty I find at my board,
 With a heart free from sickness and sorrow,
 With my friends may I share what to-day may afford,
 And let them spread the table to-morrow.
4. And when I at last must throw off this frail covering
 Which I've worn for threescore-years-and-ten,
 On the brink of the grave I'll not seek to keep hovering,
 Nor my thread wish to spin o'er again:
 But my face in the glass I'll serenely survey,
 And with smiles count each wrinkle and furrow;
 For this old worn-out stuff, which is threadbare to-day,
 May become everlasting to-morrow.

III.

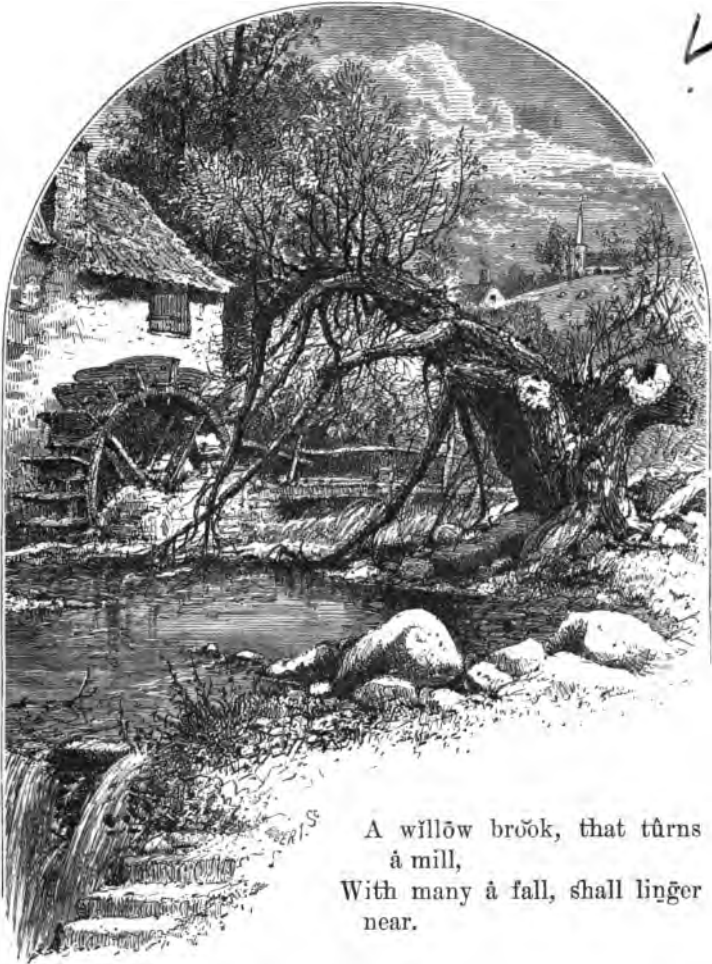
90. *A WISH.*

MINE be a cot beside the hill;
 A bee-hive's hum shall soothe my ear;

¹ *Am'bling*, moving by lifting together the two legs on one side; pacing.

² *Pad-pō'ny*, an easy-paced pony.

³ *Nā'bob*, a viceroy in India; a very rich man.



A willōw broök, that tûrns
 à mill,
 With many à fall, shall linger
 near.

2. The swallōw òft benēath my thatch,
 Shall twitter from her clay-built nest;
 Oft shall the pilgrim lift the latch,
 And shâre my meal, à welcome guest.
3. Around my ivied pōrch shall spring
 Each fragrant flower that drîinks the dew ;

And Lucy, at hēr wheel, shall sing,
In russet gown and apron blue.

4. The village chûrch, among the trees,
Whêre first our marriage vows were given,
With mērry peals shall swell the breeze,
And point with taper spire to heaven.

SECTION XXIII.

I.

91. *FIRST IMPRESSION OF A STAR.*

SHE had been told that Gōd made all the stars
That twinkled up in heaven, and now she stōōd
Watching the eōming of the twilight on,
As if it wēre a new and pēfect world,
And this wēre its first eve.

2. She stood alōne
By the lōw wīndōw, with the silken lash
Of her sōft eye upraised, and her sweet mouth
Hālf parted with the new and strange delight
Of beauty that she could not comprehend,
And had not seen befōre.

3. The pûrple folds
Of the low sunset clouds, and the blue sky
That looked so still and delicate abōve,
Filled her young heart with gladnēss, and the eve
Stole on with its deep shadōws, and she still
Stood looking at the west with that hālf smile.
As if a pleasant thōught were at her heart.

4. Presently, in thē edge of the lāst tint
Of sunset, whêre the blue wās melted in
To the faint golden mēllōwnēss, a star

¹ Illustrated, see the *Frontispiece*.

Stood suddenly. A laugh of wild delight
 Burst from her lips, and putting up her hands,
 Her simple thought broke forth expressively—
 “FATHER ! DEAR FATHER ! GOD HAS MADE A STAR !”

II.

92. THE STARS.

- N**O eloud obscures the summer sky,
 The moon in brightness walks on high,
 And, set in azure,¹ every star
 Shines, a pure gem of heaven, afar !
2. Child of the earth ! Oh, lift thy glance
 To yon bright firmament's² expanse !
 The glories of its realms explore,
 And gaze, and wonder, and adore !
3. Doth³ it not speak to every sense
 The marvels of Omnipotence ?⁴
 See'st thou not there the Almighty's name
 Inscribed in characters of flame ?
4. Count o'er those lamps of quenchless light,
 That sparkle through the shades of night ;
 Behold them ! Can a mortal boast
 To number that celestial⁵ host ?
5. Mark well each little star, whose rays
 In distant splendor meet thy gaze ;
 Each is a world, by God sustained,
 Who from eternity hath reigned.
6. Each, shining not for earth alone,
 Hath suns and planets of its own,
 And beings, whose existence springs
 From Him, the all-powerful King of kings.

¹ **Azure** (ăzh'er), light-blue ; sky-colored.

² **Firmament**, the region of the air ; the sky or heavens.

³ **Doth** (dŭth).

⁴ **Om nŭp'o tence**, one who is all-powerful ; God.

⁵ **Celestial** (se lĕst'yal), belonging, or relating, to the regions of air ; heavenly.

7. Haply, those glōrious beings knōw
Nor stain of guilt, nor tear of wōe !¹
But, raising still thē adoring voice,
For ever in their Gōd rejoice.
8. What then art thou ! O, child of elāy !
Amid creation's grandeur, sāy ?
E'en as an insect, on the breeze,
E'en as a dewdrop, lōst in seas !
9. Yēt fear thou not ; the Sōvereign² hand,
Which spread thē ocean and the land,
And hung the rolling spheres in āir,
Hath e'en for thee a Fāther's cāre.
10. Be thou at peace !—thē all-seeing eye,
Pervading³ ēarth, and air, and sky,
The sēarching glānce which nōne may flee,
Is still, in mērcy, tūrned on thee.

SECTION XXIV.

I.

93. *ICHABOD'S RIDE.*

ICHABOD, heavy-hearted and crest-fallen, pursued his travel hōmewards, ālōng the sides of the lōfty hills which rise ābōve Tārrytown. The hour wās as dīsmal as himself. Far belōw him the Tappan Zee spread its dusky and indistinet waste of wāters, with here and thēre the tall māst of a sloop riding quietly at ānēhor under the land. In the dead hūsh of midnight, he could even hear the barking of the wātch-dōg from thē opposite shōre of the Hūdson ; but it wās so vague and faint as ōnly to give an idēā of his great distance from this faithful companion of man. Now and then, too, the lōng-drawn erōwing of a cock, accidentally āwākēned, would sound

¹ Wōe, misery ; sōrrōw ; grief.

² Sōvereign (sūv'er in), ābōve all others ; highest in power.

³ Per vād'ing, pāssing thrōugh ; spreading thrōugh the whōle extent of a thing.

far, far öff, from some farm-house åwåy åmång the hills. No signs of life occürred near him, but occasionally the mel'an-choly chirp of å cricket, or perhaps the guttural twang of å bull-frög from å neighboring marsh, as if sleeping uneöm-fortably, and tårning suddenly in his bed.

2. The night grew (grq) darker and darker, the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal. In the center of the rōad stood an enormous tulip-tree, which towered like å giant åbōve all thē other trees of the neighborhood, and formed a kind of landmark. It wås connected with the tragical stōry of thē unfortunate André,¹ who had been taken prisoner hard by, and was universally known by the name of Major André's Tree. The common people regarded it with a mixture of respect and superstition.

3. As Ichabod approached this fearful tree, he began to whistle. He thought his whistle wås answered. It was but å blåst sweeping sharply through the dry brånches. As he approached å little nearer, he thōught he saw something white hanging in the midst of the tree. He paused, and ceased whistling; but on looking mōre nårrowly, perceived that it was å place where the tree had been seåthed by lightning, and the white wood laid bäre. Suddenly he heard å groan. His teeth chattered, and his knees smote against the saddle. It was but the rubbing of one huge bough upon another as they were swåyed åbout by the breeze. He pæssed the tree in safety, but new perils låy befōre him.

4. About two hundred yards from the tree å small brook crōssed the rōad, and ran into å marshy and thickly-wōoded glen, known by the name of Wiley's Swamp. A few rough lōgs, laid side by side, served for å bridge over this stream. To pæss this bridge wås the sevērèst trial. It was at this identical spot that thē unfortunate André was captured, and this has ever since been considered å håunted stream, and fearful are the feelings of the sehōol-boy who has to pæss it ålōne after dark.

¹ John Andre (ån'drā), å British öfficer of merit, but chiefly known as an accomplice in the trēason of

Benedict Arnold. Captured by the Amēricans, he wås executed at Tappan, N. Y., Oct. 1780.

5. As he approached the stream, his heart began to thump. He summoned up, however, all his resolution, gave his horse hâlf a score of kicks in the ribs, and attempted to dash briskly âcröss the bridge. But instead of starting fôrward, the perversè cld animal made a lateral¹ movement, and ran broadside against the fence. Ichabod, whose fears increased with the delay, jerked the reins on thê other side, and kicked lustily with the contrary foot. It wæs all in vain. His steed started, it is true, but it wæs ônly to plunge to thê opposite side of the rôad into a thicket of brambles and âlder bushes.

6. The schoolmâster now bestowed bôth whip and heel upon the starveling ribs of old Gunpowder, who dashed fôrward, snuffling and snorting, but came to a stand just by the bridge with a suddennêss which had nearly sent his rider sprawling over his head. Just at this moment a plashy tramp on the bank of the stream, by the side of the bridge, caught the sensitive ear of Ichabod. In the dark shâdôw of the grove, on the margin of the mûrmûring brook, he beheld something huge, misshâpen, black, and towering. It stirred not, but seemed gâth-ered up in the gloom, like some gigântic monster ready to spring upon the traveler.

7. The hâir of thê affrighted pëdagôgue rose upon his head with terror. What wæs to be dône? To tûrn and fly was now too late. Summoning up, thêrefôre, a show of ecôurage, he demanded, in stammering accents, "*Who are you?*" He received no reply. He repeated his demand in a still môre agitated voice. Still there was no answer. Once môre he cudged the sides of the inflexible Gunpowder, and, shutting his eyes, broke fôrth with involuntary fervor into a psâlm tune. Just then the shadowy object of alarm put itself in motion, and, with a scramble and a bound, stood at once in the middle of the rôad.

8. Thôugh the night wæs dark and dismal, yet the form of thê unknown might now, in some degree, be ascertained. He appeared to be a horseman of large dîmënsions, and mounted on a black horse of powerful frame. He made no ôffer of mól-estâ'tion or sociability, but kept âlôof on one side of the rôad. Ichabod, who had no relîsh for this strânge midnight compan-

¹ Lat'er al, proceeding from, or directed to, the side.

ion, now quickened his steed in hopes of leaving him behind. The stranger quickened his horse to an equal pace. Iehabod pulled up, and fell into a walk, thinking to lag behind. The other did the same. His heart began to sink within him. He endeavored to resume his psalm tune, but his parched tongue clove to the roof of his mouth, and he could not utter a stave.¹

9. There was something in the moody and dogged silence of this pertinacious² companion that was mysterious and appalling. It was soon fearfully accounted for. On mounting a rising ground, which brought the figure of his fellow-traveler in relief against the sky, gigantic in height, and muffled in a cloak, Iehabod was horror-struck on perceiving that he was headless! But his horror was still more increased on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of his saddle! His terror rose to desperation. He rained a shower of kicks and blows upon Gunpowder, hoping by a sudden movement to give his companion the slip. But the spectre started full jump with him. Away then they dashed, through thick and thin, stones flying and sparks flashing at every bound.

10. An opening in the trees now cheered him with the hopes that the church bridge was at hand. The wavering reflection of a silver star in the bosom of the brook told him that he was not mistaken. "If I can but reach that bridge," thought Iehabod, "I am safe." Just then he heard the black steed panting and blowing close behind him; he even fancied that he felt his hot breath. Another convulsive kick in the ribs, and old Gunpowder sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Iehabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brimstone. Just then he saw the goblin rising in his stirrups (stür'ups), and in the very act of hurling his head at him. Iehabod endeavored to dodge the horrible missile, but too late. It encountered his cranium with a tremendous crash. He was tumbled headlong into the dust, and Gunpowder, the black steed, and the goblin-rider passed by like a whirlwind.

11. The next morning the old horse was found without his

¹ Stave, part of a psalm.

² Per ti nā'ciōūs, firm; unyielding.

saddle, and with the bridle under his feet, soberly cropping the grass at his master's gate, while near the bridge, beyond which, on the bank of a broad part of the brook, where the water ran deep and black, was found the hat of the unfortunate lehabod, and close beside it—a *shattered pumpkin!*

II.

94. GREEN APPLES.

PULL down the bough, Bob! Is n't this fun?
Now give it a shake, and—there goes one!
Now put your thumb up to the other, and see
If it is n't as mellow as mellow can be!

I know by the stripe

It must be ripe!

That's one apiece for you and me.

2. Green, are they? Well, no matter for that.
Sit down on the grass, and we'll have a chat;
And I'll tell you what old Parson Bute
Said last Sunday of unripe fruit.¹

"Life," says he,

"Is a bountiful² tree,

Heavily laden with beautiful fruit.

3. "For the youth there's love, just streaked with red,
And great joys hanging just over his head;
Happiness, honor, and great estate,
For those who patiently work and wait;—

Blessings," said he,

"Of every degree,

Ripening early, and ripening late.

4. "Take them in season, pluck and eat,
And the fruit is wholesome, the fruit is sweet;
But, O my friends!—" Here he gave a rap
On his desk like a regular thunder-clap,

¹ Per én'ní al, through or beyond a year; hence, lasting for all time.

² Fruit (frút).

³ Boun'ti ful, generous; free in giving; plentiful.



And made such a bang,
 Old Deacon Lang
 Woke up out of his Sunday nap.

5. Green fruit, he said, Gōd would not bless ;
 But hālf life's sōrrōw and bītternèss,
 Half the evil and āche and crime,
 Came from tasting befōre their time
 The fruits Heaven sent.

Then on he went
 To his *Fourthly and Fifthly* :—was n't it prime ?

6. But, I sây, Bob ! we fēllōws don't cāre
 So much for a mouthful of apple or pēar ;
 But what we like is the fun of the thing,
 Whēn the frēsh wīnds blōw, and the hang-bīrds bring

Hōme grubs, and sing
 To their young ones, & swing
 In their basket-nest, tied up by its string.

7. I like apples in vārious wāys :
 They're first-rate rōasted befōre the blāze
 Of & winter fire ; and, oh my eyes !
 Are n't they nice, though, made into pies ?
 I scārce ever saw
 One, cooked or raw,
 That wāş n't good for & boy of my size !
8. But shake yōur frūit from thē orchard tree,
 And the tune of the brōök, and the hum of the bee,
 And the chīpmunks chippering every minute,
 And the clear sweet note of the gay little linnet,
 And the grāss and the flowers,
 And the lōng summer hours,
 And the flavor of sun and breeze, are in it.
9. But this is & hard one ! Why did n't we
 Leave them another week on the tree ?
 Is yōurs as bitter ? Give us & bite !
 The pulp is tough, and the seeds are white,
 And the taste of it puckers
 My mōuth like & sucker's !
 I vow, I believe thē old parson was right !

III.

95. *SOMEBODY.*

THERE'S & mēddlesōme "Sōme jōdy" going ābout,
 And playing his prānks, but we cān't find him out ;
 He's up stāirs and down stairs from morning till night,
 And always in mischief, but never in sight.

2. The rogues I have read of, in sōng or in tale,
 Are caught at thē end, and conducted to jail ;
 But "Somebody's" tracks are all cōvered so well,
 He never has seen thē inside of & cell.

3. Our young folks at hōme, at all sēasons and times,
Are rehēarsing¹ the roll² of "Somebody's" erimes;
Or, fāst as their feet and tongues can well run,
Come to tell the lāst deed the sly scamp has dōne.
4. "'Somebody' has tākēn my knife," one will sāy;
"'Somebody' has carried my pencil āwāy;"
"'Somebody' has gōne and thrōwn down all the blocks;"
"'Somebody' āte up all the cakes in the box."
5. It is "Somebody" breaks all the pitchers and plates,
And hides the boys' sleds, and runs ōff with their skates,
And tūrn on the wātēr, and tumbles the beds,
And steals all the pins, and melts all the dolls' heads.
6. One night ā dull sound, like the thump of ā head,
Announced that one youngster wās out of his bed;
And he said, hālſ āslēep, when āsked what it meant,
"'Somebody' is pushing me out of the tent!"
7. Now, if these high crimes of "Somebody" dōn't cease,
We must summon in the detective³ polīce;⁴
And they, in their wisdom, at once will make known,
The culprit belōngs to no house but our own.
8. Then should it tūrn out, āfter all, to be true,
That our young folks themselves are "Somebody" too,
How queer it wōuld look, if we saw them all go
Marched ōff to the station-hōuse, six in ā rōw!

IV.

96. TOM TWIST.

TOM TWIST wās ā wonderful fēllōw,
No boy was so nimble and strōng;
He cōuld tūrn ten sōmersets backward,
And stand on his head all dāy lōng.

¹ Rehearsing (re hērs'ing), re-citing; repeating; telling.

² Rōll, ā piece of writing which may be rolled up; ā list.

³ De tēct'ive, fitted for, or skilled

in, uncōvering, bringing to light, or finding out.

⁴ Police (po lēs'), ā body of officers whose duty it is to keep good order, and discover and prevent wrōngs.

No wrestling, or leaping, or running,
 This tough little urchin could tire ;
 His muscled were all gutta-percha,¹
 And his sinews bundles of wire.

2. Tom Twist liked the life of a sailor,
 So off, with a hop and a skip,
 He went to a Nantucket captain,
 Who took him on board of his ship.
 The vessel was crowded with seamen,
 Young, old, stout and slim, short and tall,
 But in climbing, swinging, and jumping,
 Tom Twist was ahead of them all.

3. He could scamper all through the rigging,
 As spry and as still as a cat,
 While as for a leap from the maintop
 To deck, he thought nothing of that :
 He danced at the end of the yard-arm,
 Slept sound in the bend of a sail,
 And hung by his legs from the bowsprit,
 When the wind was blowing a gale.

4. The vessel went down in a tempest,
 A thousand fathoms or more ;
 But Tom Twist dived under the breakers,
 And, swimming five miles, got ashore.
 The shore was a cannibal island,
 The natives were hungry enough ;
 But they felt of Tommy all over,
 And found him entirely too tough.

5. So they put him into a boy-coop—
 Just to fatten him up, you see—
 But Tommy crept out, very slyly,
 And climbed to the top of a tree.
 The tree was the nest of a condor,
 A bird with prodigious² big wings,

¹ Gutta-percha (güt'tá pēr'chá),
 a hard juice or gum of trees found
 in the Malayan islands. It is some-

what like India-rubber.

² Prodigious (pro did'jús), mar-
 velous: huge; very large.



Which lived upon boä-constrictors¹
And other digēstible² things.

6. The condor flew hōme in thē evening,
And thêre lay friend Tommy so snug,

¹ Bō'a-con stric'tor, a large and strong snake, sometimes thirty or forty feet long, found in the tropical parts of Amēricā—so named from its crushing its prey in its coils.

² Dī gēst'ī ble, capable of being worked over and put in form for ready use; such as may be prepared in the stōmach for chānge into blood—said of the food.

- She thought she had pounced on a very
 Remarkable species of bug ;
 She soon woke him up with her pecking,
 But Tommy gave one of his springs,
 And leaped on the back of the condor,
 Between her long neck and her wings.
7. The condor tried plunging and pitching,
 But Tommy held on with firm hand,
 Then off, with a scream, flew the condor,
 O'er forest and ocean and land.
 By and by she got tired of her burden,¹
 And flying quite close to the ground,
 Tom untwisted his legs from the creature,
 And quickly slipped off with a bound.
8. He landed all right, and feet foremost,
 A little confused by his fall,
 And then ascertained he had lighted
 On top of the great Chinese Wall.
 He walked to the city of Peking,
 Where he made the Chinamen grin ;
 He turned ten somersets backward,
 And they made him a Mandarin.²
9. Then Tom had to play the Celestial,³
 And to dangle a long pigtail ;
 And he dined on puppies and kittens,
 Till his spirits began to fail.
 He sighed for his native country,
 And he longed for its ham and eggs ;
 And in turning somersets backward
 His pigtail would catch in his legs.
10. He sailed for his dear home and harbor.
 The house of his mother he knew ;
 He climbed up the lightning-rod quickly,
 And came down the chimney-flue.

¹ **Burden** (bēr'dn), that which is borne or carried ; a heavy load.

² **Mandarin** (mǎn'da rěn'), a Chi-

nese officer, either civil or military.

³ **Celestial** (se lēst'yāl), an inhabitant of heaven ; a Chinese.

His mother in slumber lay dreaming
That she never would see him mōre,
When she opened her eyes, and Tommy
Stood thêre on the bedrōom flōor !

11. Hêr nightcap flew ôff in âmāzement,¹
Her hâir stood on end with surprise.
“What kind of â ghost or â spirit
Is this that I see with my eyes?”—
“I am yqur mōst dutiful² Tommy.”—
“I will not believe it,” she said,
“Till you tûrn ten somersets backward,
And stand hâlf an hour on your head.”

12. “That thing I will do, dêarêst mother.”
At once with â skip and â hop,
He tûrned the ten somersets backward,
But then was unable to stop !
The tenth took him out of the wîndōw,
His mother jumped from her bed,
To see his twëntiêth somerset
Take him over the kitchen shed ;

13. Thence, âcrōss the patch of potâtōes
And beyōnd the chûrch on the hill ;
She saw him, tumbling and tûrning,
Turning and tumbling still—
Till Tommy’s body dîmînished³
In size to the head of â pin,
Spinning âwây in the distance,
Whêre it still continues to spin !

¹ A māze’mēt, thê act or condition of being filled with fear, sudden surprise, or wonder, at what is not understood.

² Dū’tî ful, performing duties ; respectful ; willing to obey.

³ Dî mîn’ished, became or appeared less or smaller.

SECTION XXV.

I.

97. THE WINDY NIGHT.

A^{LOW}¹ and álóof,²
 Over the rōof,
 How the midnight tempests howl !
 With á dreary³ voice, like the dismal⁴ tune
 Of wolves that bāy⁵ at the desert moon ;
 Or whistle and shriek
 Through limbs that erēak.
 "Tu-who ! Tu-whit !"
 They cry, and flit,
 "Tu-whit ! Tu-who !" like the solemn owl !

2. Alōw and álóof,
 Over the rōof,
 Sweep the moaning winds ámāin,
 And wildlŷ dash
 Thē elm and ash
 Clattering on the wíndōw sash
 With á clatter and patter,
 Like hail and rain,
 That well might shatter
 The dusky pane !

3. Alōw and álóof,
 Over the roof,
 How the tempests swell and rōar !
 Though no foot is ástīr,
 Though the cat and the cūr
 Lie dozing álong the kitchen floor,
 There are feet of áir
 On évery stáir—
 Through every hall !

¹ A low (á lō'), in á lōw place, or
 á lower part.

² Aloof (á lōf'), at á small dis-
 tance.

³ Drēar'y, causing sad or lonely
 feelings.

⁴ Dīs'mal, dark ; sōrrōwful ; sad.

⁵ Bāy, bark, as á dōg at his game.

Through each gusty dōor
Thêre's â jostle and busfle,
With â silken rustle
Like the meeting of guests at â festival !

4. Alōw and âlōōf,
Over the rōōf,
How the stormy tempests swell !
And make the vane
On the spire complain ;
They heave at the steeple with might and main,
And bûrst and sweep
Into the belfry, on the bell !
They smite it so hard, and they smite it so well,
That the sexton tōsses his arms in sleep,
And dreamş he is ringing â funeral knell !

II.

98. HOW THE WATER COMES DOWN.

HERE it comes sparkling,
And thêre it lies darkling.
Here smoking and frōthing,
Its tumult and wrāth in,
It hastenş âlōng conflicting strōng ;
Now striking and raging,
As if â war wāging,
Its caverns and rocks âmōng.

2. Rising and leaping,
Sinking and ereeping,
Swelling and flinging,
Showering and springing,
Eddying and whisking,
Spouting and frisking,
Tûrning and twisting,
Around and âround ;
Collecting, dissecting,¹
With endless rebound ;

¹ Dis ject'ing, thrōwing âpârt ; scattering.

Smiting and fighting,
 A sight to delight in,
 Confounding, astounding,
 Dizzying and deafening the ear with its sound.

3. Receding and speeding,
 And shocking and rocking,
 And darting and parting,
 And threading and spreading,
 And whizzing and hissing,
 And dripping and skipping,
 And brightening and whitening,
 And quivering and shivering,
 And hitting and splitting,
 And shining and twining,
 And rattling and battling,
 And shaking and quaking,
 And pouring and roaring,
 And waving and raving,

4. And tossing and crossing,
 And flowing and growing,
 And running and stunning,
 And hurrying and skurrying,
 And glittering and flittering,
 And gathering and feathering,
 And dinning and spinning,
 And foaming and roaming,
 And dropping and hopping,
 And working and jerking,
 And guggling and struggling,
 And heaving and cleaving,
 And thundering and floundering,

5. And falling and crawling and sprawling,
 And driving and riving and striving,
 And sprinkling and twinkling and wrinkling,
 And sounding and bounding and rounding,
 And bubbling and troubling and doubling,
 Dividing and gliding and sliding,

And grumbling and rumbling and tumbling,
And clattering and battering and shattering,

6. And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and elapping and slapping,
And eürling and whirling and pürling and twirling.
7. Retreating and meeting and beating and sheeting,
Delāying and strāying and plāying and sprāying,
Advāncing and prāncing and glāncing and dāncing,
Recoiling, turmoiling, and toiling and boiling,
And thumping and plumping and bumping and jumping,
And dashing and flashing and splashing and elashing ;
8. And so never ending, but always descending,
Soundſ and mctions for ever and ever are blending—
All at once and all ō'er, with ā mighty uprōar,
And in *this wāy* the wāter comes down at Lodore.

SECTION XXVI.

I.

99. MY SCHOOL-GIRL HEROINE.

I KNEW ā little maid—as sweet
As any sēven years' child you'll meet
In mansion¹ grand or village street,
However charming they be :
She'll never know of this my vērse
When I hēr simple tale rehēarse ;
A eōttāge-gīrl, made baby-nūrse
Unto anōther baby.

2. Till then how constant she at school !—
Her tīny hands of work how full !
And never cāreless, never dull,
As little scholars may be.

¹ Mansion (mān'shun), ā place whēre one lives ; ā large house.

7. Lizzie shrieked, "*Take him !*" and uptossed
Her poor brûnt hands, and seemed hälf löst,
Until a smile her features crössed

As sweet as angels' may be :

"*Yes, mä'am,*" she said in feeble tone,

"*I'm ill, I know*"—she hushed å moan—

"*But*"—here her look å queen might own—

"*But, mä'am, I saved my baby !*"

II.

100. IN SCHOOL-DAYS.

S TILL sits the sehōol-house by the rōad,
A räggèd beggar sunning ;
Around it still the sumacks¹ grow,
And blackberry vines are running.

2. Within, the måster's desk is seen,
Deep searred by raps official ;²
The warping floor, the battered seats,
The jack-knife's carved initial ;
3. The charecoal frëscōs³ on its wall ;
Its dōor's wōrn sill, betrāying
The feet that, ereeping slow to school,
Went storming out to playing !
4. Lōng years ågō å winter sun
Shōne over it at setting ;
Lit up its western wīndōw-pānes,
And lōw eaves' icy fretting.
5. It touched the tangled gölden eūrls,
And brown eyes full of grieving,
Of one who still her steps delāyed,
When all the school were leaving.
6. For near hēr stōød the little boy
Her childish favor singled ;
His cap pulled lōw upon å face
Whère pride and shame wère mingled.

¹ Sumack (shq'māk).

² Official (šf fish'al).

³ Frës'oo, å wāy, or kind, of
painting dōne on plastered walls.

7. Pushing with restless feet the snow
To right and left, he lingered ;—
As restlessly her tiny hands
The blue-checked apron fingered.
8. He saw her lift her eyes ; he felt
The soft hand's light caressing,
He heard the trembling of her voice,
As if a fault confessing.
9. "I'm sorry that I spelt the word ;
I hate to go above you,
Because"—the brown eyes lower fell—
"Because, you see, I love you !"
10. Still memory to a gray-haired man
That sweet child-face is showing.
Dear girl ! the grasses on her grave
Have forty years been growing !
11. He lives to learn, in life's hard school,
How few who pass above him
Lament their triumph and his loss,
Like her—because they love him.

III.

101. DREAM OF EUGENE ARAM.

PART FIRST.

1.

'T WAS in the prime of summer time, an evening calm and cool,
And four-and-twenty happy boys came bounding out of school :
There were some that ran, and some that leapt like troutlets in a pool.

2.

Away they sped with gamesome minds, and souls untouched by sin ;
To a level mead¹ they came, and there they drave the wickets² in ;
Pleasantly shone the setting sun over the town of Lynn.

¹ Mēad, a meadow.² Wick'et, a small gate-like framework, made of three rods set upright

in the ground, with one or two rods across on the top, at which the ball is thrown in playing cricket.

3.

Like spōrtive deer they cōursed ābout, and shouted ās they ran—
Tūrnīng to mīrth all thīngs of ēārth, as ōnly boyhood can ;
But thē usher¹ sat remote from all, ā mēl' aneholy man !

4.

His hat wās ōff, his vest āpārt, to ēātch hēaven's blessēd breeze ;
For ā būrnīng thought wās in his brow, and his bōsom ill at ease ;
So he leaned his head on his hands, and read the bōōk between his knees !

5.

Leaf āfter leaf he tūrnēd it ō'er, nor ever glāncēd āside ;
For the peace of his soul ne read that book in the gōlden eventide :
Much study had made him vērly lean, and pale, and lēaden-ēyēd.

6.

At lāst he shut the ponderous² tōme ;³ with ā fāst and fērvent⁴ grāsp
He strained the dusky cōvers close, and fixēd the brazen hāsp :
“ O, Gōd ! could I so close my mind, and elāsp it with ā elāsp ! ”

7.

Then leaping on his feet upright, some moody tūrn he tōōk—
Now up the mead, then down the mead, and pāst ā shady nōōk—
And lo ! he saw ā little boy that pōred upon ā bōōk !

8.

“ My gentlē lad, what is 't you read—romance⁵ or fāiry fable ?
Or is it some histōric page, of kings and cōwns unstable ? ”⁶
The young boy gavē an upward glānce—“ *It is the death of Abel.* ”

9.

The usher took six hasty strides, as smit with sudden pain ;
Six hasty strides beyōnd the place, then slowly back again ;
And down he sat beside the lad, and talkēd with him of Cain ;

10.

And, lōng since then, of bloody men, whose deeds tradition⁷ savē ;
Of lonēly folk cut ōff unseen, and hid in sudden graves ;
Of hōrrid stabs, in groves forlorn,⁸ and mūrders done in caves ;

¹ Ush'er, an assistant or under-teacher of ā school.

² Pōn'der ōūs, very heavy.

³ Tōme, ā large and heavy bōōk.

⁴ Fer'vent, hot ; warm in feeling ; excited ; ēarrest.

⁵ Ro mānce', ā sort of novel ; any

untrūe and wōnderful stōry.

⁶ Un stā'ble, not fixed ; easily moved, shaken or overthrown.

⁷ Tra dī'tion, an unwritten stōry pāsēd down from father to son, or from age to age.

⁸ For lorn', miserable ; forsaken.



11.

And how the sprites¹ of injured men shriek upward from the sod—
Ay, how the ghostly hand will point to show the burial clod ;
And unknown facts of guilty acts are seen in dreams from Gôd ?

12.

He told how murderers walk the earth beneath the curse of Cain—
With crimson clouds before their eyes, and flames about their brain :
For blood has left upon their souls its everlasting stain !

¹ Sprite, an apparition ; a spirit.

13.

"And well," quoth he, "I know, for truth, their pangs must be extreme—
Woe, woe, unutterable¹ woe—who spill life's sacred stream !
For why? Methought last night I wrought a murder in a dream !

14.

"One that had never done me wrong—a feeble man and old ;
I led him to a lonely field—the moon shone clear and cold :
Now here, said I, this man shall die, and I will have his gold !

15.

"Two sudden blows with a ragged stick, and one with a heavy stone !
One hurried gash with a hasty knife—and then the deed was done :
There was nothing lying at my foot but lifeless flesh and bone !

16.

"Nothing but lifeless flesh and bone, that could not do me ill ;
And yet I feared him all the more, for lying there so still :
There was a manhood in his look, that murder could not kill !

17.

"And lo ! the universal² air seemed lit with ghastly flame—
Ten thousand thousand dreadful eyes were looking down in blame :
I took the dead man by the hand, and called upon his name !

18.

"O God ! it made me quake³ to see such sense within the slain !
But when I touched the lifeless clay, the blood gushed out again !
For every clot,⁴ a burning spot was scorching in my brain !

19.

"My head was like an ardent⁵ coal, my heart as solid ice ;
My wretched, wretched soul, I knew, was at the devil's price ;
A dozen times I groaned ; the dead had never groaned but twice !

¹ Un út' ter a ble, beyond what words can express ; unspeakable.

² Universal (ú'ní vërs'al), reaching or affecting the whole ; all-reaching ; being, or regarded as, a whole.

³ Quake (kwāk), to tremble ; to shake with fear, cold, or strong feeling ; to shudder,

⁴ Clot, a lump of soft matter.

⁵ Ar'dent, hot or burning.

IV.

102. DREAM OF EUGENE ARAM.

PART SECOND.

1.

"AND now from fōrth the frowning sky, from the hēaven's tōpmōst
height,
I hēard a voice—the awful voice of the blood-avenging sprite :
"Thou guilty man! take up thy dead and hide it from my sight!"

2.

"I tōōk the dreary body up, and cāst it in a stream—
A sluggish wāter, black as ink, the dēpth wās so extreme—
My gentle boy ! remember this is nōthing but a dream !

3.

"Down went the corpse with a hōllōw plunge, and vanished in the pool !
Anon I cleansed my bloody hands, and wāshed my fōrēhēad cool,
And sat āmōng thē ūrchins' young that evening in the school !

4.

"O, Hēaven ! to thīnk of their white souls, and mine so black and grim !
I could not shāre in childish prāyer, nor join in evening hymn :
Like a dēvīl of the pit I seemed, 'mid holy cherubim !

5.

"And Peace went with them one and all, and each cālm pillōw spread ;
But Guilt wās my grim chāmberlāin⁴ that lighted me to bed,
And drew my midnight cūrtāins round, with fīngers bloody red !

6.

"All night I lāy in āgony,⁵ in āngūish⁶ dark and deep ;
My fevered eyes I dared not close, but stāred āghāst at sleep ;
For sin had rendered unto her the keys of hell to keep !

7.

"All night I lāy in agony, from weary chime to chime,
With one besetting hōrrid līnt, that racked me all the time—
A mighty yēarning, like thē first impulse unto crime !

¹ Ū'r'chīn, a mis'chievous little fellow ; a child.

² Grim, of forbidding or fear-awakening appearance ; frightful.

³ Chēr' u bīm, āngels noted for thēir knowledge and beauty.

⁴ Chām'ber lāin, one who has charge of the chāmbers, as in a hotel.

⁵ Ag'o n'y, extreme or very great pain of body or mind.

⁶ An'guish, extreme pain ēither of body or mind ; bitter sōrrōw.

8.

"One stěrn, tŷrānnie¹ thought, that made all other thoughts its slave;
Stronger and stronger evěry pulse did that temptation crave—
Still ŷrging me to go and see the dead man in his grave!

9.

"Heavily I rose up—as sōon as light was in the sky—
And sought the black accursed pool with a wild misgiving eye;
And I saw the dead in the river bed, for the faithless stream was dry!

10.

"Měrrily rose the lark, and shook the dewdrop from its wing;
But I never marked its morning flight, I never heard it sing;
For I was stooping once again under the hōrrid thing.

11.

"With brěathless speed, like a soul in chase, I tōok him up and ran—
There was no time to dig a grave before the day began:
In a lonesome wood, with heaps of leaves, I hid the murdered man!

12.

"And all that dāy I read in school, but my thought was other whěre!
As sōon as the mid-day tāsks were done, in secret I was there;
And a mighty wind had swept the leaves, and still the corse was bāre!

13.

"Then down I east me on my face, and first began to weep;
For I knew my secret then was one that ēarth refused to keep;
On land or sea, though he should be ten thousand fathoms² deep!

14.

"So wills the fierce avenging sprite, till blood for blood atōnes!
Ay, though he's buried in a cave, and trodden down with stōnes,
And years have rotted off his flesh—the world shall see his bōnes!

15.

"O, Gōd! that hōrrid, hōrrid dream besets me now āwāke!
Again—again, with a dizzy brain, the human life I take;
And my red right hand grows rāging hot, like Cranmer's³ at the stake.

¹ Tŷ rān'nic, unjustly severe; bury, England, was born July 2, 1489. He was burned at the stake

² Fāth'om, a measure of length, March 21, 1556. When the flames were rising around him, he is said

³ Thōmas Cranmer, the first to have held his right hand into them until it was consumed.

16.

"And still no peace for the restless eläy will wave or mold allow :
The hōrrid thing pursues my soul—it stands before me now !"
The fearful boy looked up, and saw huge drops upon his brow !

17.

That vëry night, while gentle sleep thē urchin's eyelids kissed,
Two stērn-faced men set out from Lÿnn, through the cold and heavy
mist ;
And Eugene Aram (ä'ram) walked between, with gÿves upon his wrist.



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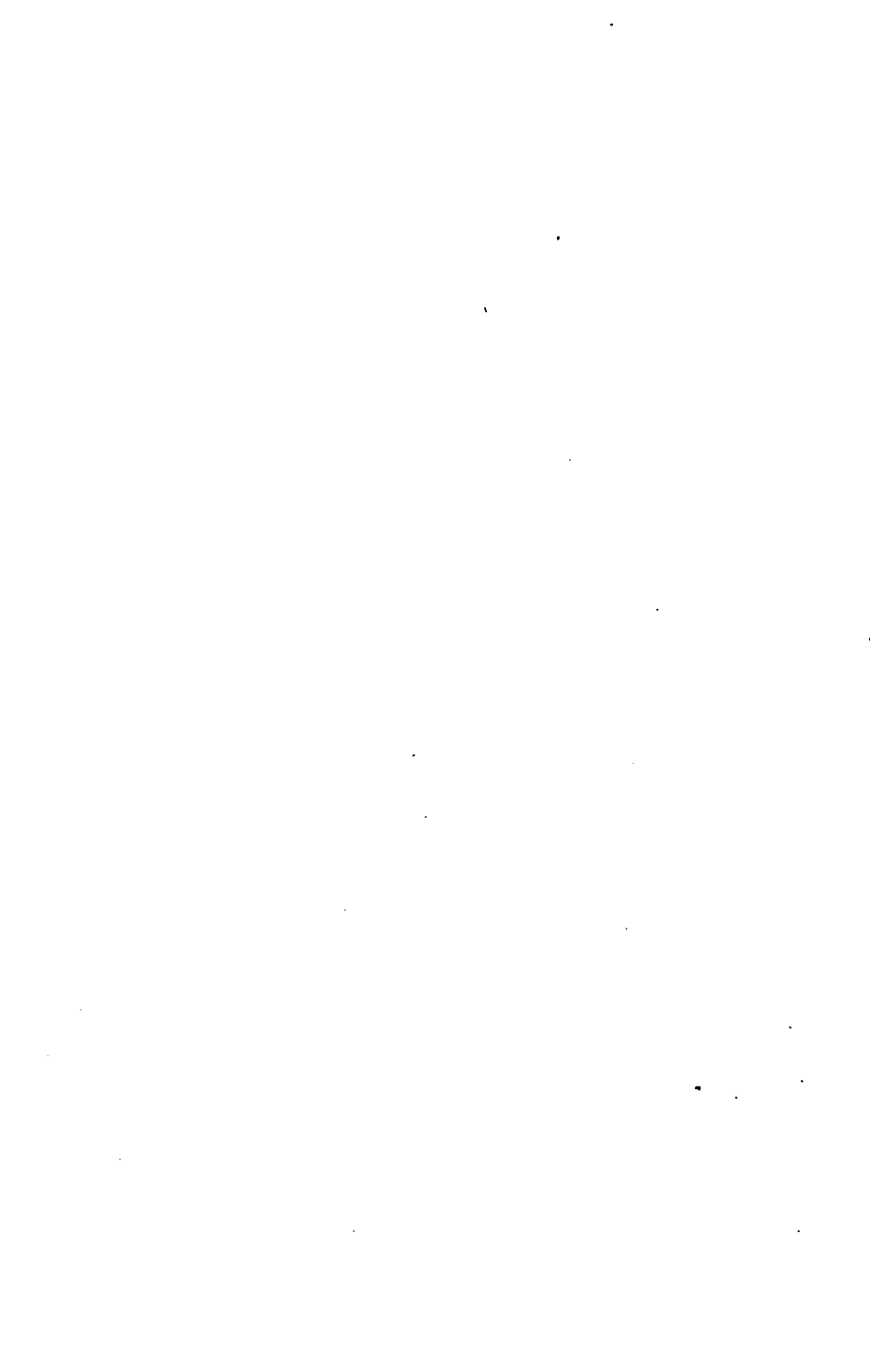
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